

# MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

APRIL, 1941 • FIFTY CENTS



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# MAGAZINE OF ART

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# THE FEDERATION CONVENTION

THE DECISION OF the Trustees of the Federation to hold the Thirty-second Annual Convention in Washington immediately following the opening of the National Gallery of Art was amply justified by the success of the event. The Federation is indebted to Mr. David E. Finley, Director; Mr. Macgill James, Assistant Director; and to other members of the staff of the National Gallery for their cooperation, particularly in connection with the meeting on March 19 which was held in the auditorium of the new Gallery. Unfortunately the President of the Federation, Mr. Robert Woods Bliss, was unable to come from California for the Convention as he had expected, owing to ill health. However, Mr. George Hewitt Myers, First Vice-President, and Mr. Olin Dows, Second Vice-President, ably assisted the Director, Mr. Thomas C. Parker, in carrying out the program which was as varied as it was interesting.

It had originally been planned to begin with discussion of the arts of the past in relation to contemporary life in America, to be followed by exploration of present-day resources, particularly of the means of support for American art. However, the staff of the National Gallery understandably asked for postponement of the session scheduled for the day after the big opening, and therefore the program was begun with Mr. Forbes Watson's talk on "A New Public for Art" at the Willard Hotel on the afternoon of March 18. Mr. Olin Dows presided. Afterwards delegates and members enjoyed a special preview of the Corcoran Biennial and were later received at the Phillips Memorial Gallery where they had the opportunity to see the theme show, "Functions of Color in Painting," presented with accustomed taste and distinction by C. Law Watkins and Duncan Phillips. In the evening the group again met at the Willard, where an open forum meeting was devoted to discussion of ways and means of support for American art. Daniel Catton Rich, Director of the Art Institute of Chicago, presided, and members of the panel were Mrs. Juliana Force, Director of the Whitney Museum of American Art, Mr. Forbes Watson, Associate Editor of the Magazine of Art and Special Assistant to the Section of Fine Arts, and Mr. Holger Cahill, Director of the WPA Art Program. Also scheduled to participate were Mr. Thomas J. Watson, President of the International Business Machines Corporation, well known for his schemes to promote contemporary art, and Mr. Francis Henry Taylor, Director of the Metropolitan Museum of Art; both were, however, unfortunately obliged to return to New York before the meeting. Had they been present Mrs. Force would have been less isolated in presenting her side of the discussion. Speaking in advance of her two formidable colleagues, she objected to government "support" for artists, and urged the most obvious and practical means of encouragement to artists—purchase of their work. Speakers from the floor supplemented the platform discussion.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

Although no practical solution was offered, it was made clear that while the artists undoubtedly need far greater support from private individuals, the government has played a vital part in sustaining and developing American art since 1934.

The following morning the meeting was held, as previously stated, in the National Gallery auditorium. After Mr. Finley had given a short address of welcome, Mr. Myers introduced the speakers: Dr. C. R. Morey, head of the Department of Art and Archeology at Princeton University, who gave a lecture on "Medieval Art and America"; and Dr. Edgar Wind, of Warburg Institute of London and visiting lecturer at the Institute of Fine Arts of New York University, who spoke on "Contemporary Aspects of the Renaissance Tradition." Both talks were beautifully illustrated with slides which included examples from the National Gallery and other collections in the Capital. So strong and clear were the impressions left by the two speakers that Dr. Middeldorf, who had been asked to lead a discussion following, found the audience bereft of words.

Members and delegates then proceeded to the Willard for lunch, where Mr. Dows presided at an informal meeting. Speakers included Miss Angela Gregory, sculptor and State Chairman of Art Week in Louisiana, Mrs. Caroline Durrieux, Supervisor of the Louisiana WPA Art Program, Mr. Eugene Kingman, Director of the Philbrook Art Institute, Tulsa, Oklahoma, Mr. William M. Milliken, Director of the Cleveland Museum, Dr. Eugen Neuhaus of the University of California art department, Miss Charlotte Partridge, Director of the Layton Art Gallery, Milwaukee, and Mr. Thomas C. Parker, Director of The American Federation of Arts. The meeting voted to repeat the resolution passed in San Francisco in July, stressing the importance of continuing government support for art (see August, 1940, issue, page 478). In the afternoon a reception was held at the Dumbarton Oaks Research Library and Collection.

Over four hundred attended sessions of the Convention.

## THE AMERICAN FEDERATION OF ARTS

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JOHN EDWARD HELIKER: VERMONT FARM. AWARDED THE FIRST W. A. CLARK PRIZE OF TWO THOUSAND DOLLARS AND THE CORCORAN GOLD MEDAL IN THE SEVENTEENTH EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTING AT THE CORCORAN GALLERY OF ART, WASHINGTON



# ALIVE OR DEAD

WHEN THE PRESIDENT accepted the National Gallery for the people he did not limit himself to gracious general tributes. His words moved quietly through the polite and sincere formalities to a statement of his creative philosophy "... it is the act of making not the act of owning that is art," and upward to a magnificent promise: "... the freedom of the human spirit shall go on." His listeners became aware that they were sharing in what might have been a mere diplomatic formality but what turned out to be a historic statement by a man who understands the needs of artists in the broadest use of the term; the needs, that is, of all creative men and women.

Probably the largest audience, adding the thousands present to the thousands at the radio, which ever listened to a discussion of art heard the address which gave courage to every American artist. They heard the President stress the "native, human, eager, and alive art" being created today in America. They heard him state that America, through the work of her contemporary artists, has won her part in the great inheritance of art and heard him liken the spirit of the art of the ages to the freedom of the mind and heart for whose defense we are now building. And his conclusion:

"The dedication of this gallery to a living past and to a greater and more richly living future is the measure of the earnestness of our intention that the freedom of the human spirit shall go on."

An artist standing beside me repeated the words: "... the freedom of the human spirit shall go on," and added: "Roosevelt is the greatest stimulus that we artists have ever had."

It was natural that the President should not mention by name his own broad programs, the WPA Art Program and the Section of Fine Arts which have been such powerful stimulants and have brought alive so much vital production by such healthy talent, giving to artists throughout the country an opportunity to express democracy in democratic terms for democratic consumption. These have truly connected the living present with the living past, for the living past, coming down to us through its art, contributes its richest gifts to our inheritance by means of works essentially clear to democratic audiences.

I have noticed very often in artists that the more vitality they have the easier they find it to make contact with the living past, and that those artists who suffer under the poisonously wrong illusion that the art of the past is dead are likely themselves to produce dead art. They seem to forget that the only dead art is stillborn, and that we produce just as many stillborns today as were produced in any period of the past. They con-

fuse the issue which is not one of time. Even if they have some excuse in the fact that a stillborn from the past is often treasured beyond what is "human, eager, and alive" today, all that they are doing by spurning their inheritance is to throw boomerangs destined to take off their own heads.

The living past refers to the art which has come down to us imbued with the spirit of its own time and its own makers. Through those genuine objects of art which are our rich inheritance it belongs to the living present. The live-minded not only perceive but enjoy the connection. The dull ignore yet resent. At least, I have never known an artist of imaginative force who did not refer to the great artists of the past with excitement, love, and gratitude. Apparently the topically minded feel differently. They want all recognition for themselves. Comparisons suggesting that their passing thoughts about the temporary have no link with the eternal, upset them to such an extent that they fall into a futile irascibility toward the living past.

To separate present art from past art might be compared without gross exaggeration to trying to separate different parts of the Mississippi River. Certainly all the true works of art that are in a condition honestly to represent the living past should be hailed by the artists who honestly represent the living present as welcome enrichment to their lives. But of course it is not merely his inheritance which keeps the artist of today alive. He also needs an alive audience.

We read that in bygone centuries noble collectors of art carried on wars of aggrandisement, snuffed out the lives of their enemies, including a few relatives, by means more effective than gallant, and at the same time collected the works of the artists of their day. They "encouraged art and learning and invited poets, scholars, and artists to their courts."

Many of the works which these adventurous gentlemen purchased from their contemporaries have now come, holily labeled "old masters", into the hands of a much more sedentary type of collector, a type which does not "encourage poets, scholars, and artists."

Fortunately the present-day collector is not limited to this type. We have also men who do collect the living present as well as the living past, and who do encourage poets and scholars, painters and musicians, and enjoy their society. These are important members of the alive audience which the alive artist must have. They enjoy and take part in the living present. They abjure the stillborns of all times, realizing that it is the alive which counts, not the dead, past or present. Like the President, they are convinced within themselves that "... the human spirit shall go on."—FORBES WATSON.





*William Zorach's first sculpture, "First Steps," a bronze, dates from 1918*



# THE BACKGROUND OF AN ARTIST

## PART I: EARLY YEARS

BY WILLIAM ZORACH

I WISH I had gone on to Russia when I went to Paris as a student, in 1910. I did go to Zurich and Basel and Munich and spent five months in the south of France. But Russia seemed so far away and my funds and time were so very limited—yet I wish I had seen old Russia as it was then and the little town of Eurburg on the Nieman River, in Lithuania where I was born.

I left Russia when only four years old but when I think back across all the intervening years, there are things that I remember: a low house with sloping roof built into a bank in the river valley, made of logs and brick with a long dark hall where in my imagination big black bears lay in wait for a little boy; earthen floors and a huge brick oven with bunks over it, where my mother tucked us in on cold nights. There was little furniture—a big canopied bed and a few benches. Behind the house, the land ran up the hillside and my mother planted garden patches, beets and potatoes. At the top was a big barn in which flax was processed into ropes.

Soldiers were often billeted in our house and I remember once my mother borrowed a piece of pork from one of them. She put this up in the rafters, for lard was taboo in a Jewish household but very useful when rubbed on sore throats, wrapped in flannel. I remember drunken soldiers carried through the streets; and one night a tapping on the windows that were low, and near the ground. My father and mother rushed out into the darkness and the next morning, I saw hogs running about with scorched backs. Part of the village had burned in the night. One incident is clear in my memory. Near us was a beautiful castle surrounded by forests and a great green lawn with sheep grazing. My brothers with a group of small boys climbed the fence and began chasing the sheep. Suddenly a half dozen soldiers with rifles strapped on their shoulders, appeared and chased the boys. I got stuck on top of the fence and wept bitterly, until a kind man came along and lifted me off.

My mother's people were farmers. She loved animals and growing things. My father's people were flax makers. When my mother was nineteen years old, her parents thought that at twenty she would be hopelessly an old maid. My father was brought around and they were married. She had never seen him before. My father owned a large barge which he sailed and dragged up and down the Nieman River, from Kovno to Königsberg. I was the seventh of ten children. We lived on the barge summers, and winters in the house. There was much persecution of the Jews in Russia. My father was accused of smuggling a bible and his barge was confiscated. This left him with no means of livelihood.

At times, Cossacks ran wild cutting down men, women, and children. Young men were forced into military service from which, too often, they never returned. The one thought was escape to America.

My father's brother went first, later my father and my oldest brother. The adjustment was very difficult. My father had worked outdoors all his life. He could not stand the confinement of a factory. My uncle, who had a store, fitted him up with a sixty-pound pack of notions, and he tramped from farm to farm, sleeping in barns, and eating God knows how. The

profits were terribly small, but every cent was saved to send for the family in Europe. One day my father was walking down a country road thinking of my poor mother and the children in Russia, and wondering how he could ever save enough to send for them, when behold, he saw five brand new five dollar bills lying before him in the road, sent from heaven!

. . .

ALL I REMEMBER of the trip to America is the excitement of leaving at night, and the clanking of the chains at the border. My mother landed in New York without one cent—only our tickets to Cleveland. On the train a man passed boxes of candy; we kids fell to, and had a wonderful time. My mother thought what a marvelous country, but when the man came around to collect, there wasn't a cent. After much excitement, my mother sold a couple of silver spoons to a passenger, paid for the candy, and all was well.

We settled in Port Clinton, Ohio, in a house by the railroad tracks, with fields and meadows on the other side. My father drove around the country with a horse and wagon. I started to go to school. When my teacher asked my name and I told her, she said "We'll just call you Willie", and William it has remained. Neither my father nor mother could read or write. They were primitive people. My mother was full of dreads and terrors and worries. She had visions and premonitions. She had seen the seventh heaven when the lightning parted the clouds, and the tale of Jonah and the Whale was literally true to her.

Taking care of a brood of children, was an all day and an all night job. I remember getting up in the middle of the night, and finding my mother scrubbing floors and washing clothes. My father was no business man. I can still see him sitting by lamp light in the kitchen, spreading out all the small change and counting the day's earnings. My mother would have arguments with my father and tell him he started out with more money than he came home with, and ask "Where is it?" and he would shout, "And how do I know!"

We lived in Port Clinton three years. My brothers were growing up and spending too much time around the docks. My parents decided to move to Cleveland where the children could work and keep out of trouble. My father started out a week ahead with his horse and wagon. After we were settled, my father found people he could talk to and trade with, in the outlying districts—Poles, Litvaks, and Russians who worked in the blast furnaces. But they had no money to buy his wares. He gave up peddling and bought and sold junk only, scrap iron and machinery.

I went with him to hold the horse and to help. My father would start for the outlying districts and farms. He seemed more interested in traveling places than in the money he could make when he got there. As I grew older, this job bored me and humiliated me. I revolted only to have my father beat me. My father had come to America at forty-five. He never mastered the language or adjusted himself to life here. He remained a Russian, kept his beard, wore felt boots, a huge black overcoat tied around the middle with a rope, in winter. He was a little man with powerful hands. I remember his holding two men who tried to rob him by the lapels of their coats and yelling "Police!" until they were arrested.

My mother yearned for her own home. She found a brick house for sale in the downtown section of Cleveland. It had been a fine neighborhood with tree-lined streets. The trees were





Two of Zorach's water colors. ABOVE: "Apple Orchard in Winter." BELOW: "Robinhood—Cove." Although Zorach's substantial reputation rests upon his work in sculpture he is a gifted practitioner of water color







*Zorach's water color, "Old Riggs House, Robinhood, Maine" is in Mrs. Ordway Tead's collection. It depicts the Zorach summer home*

gone and the lawns were black patches but the houses were still good. My mother borrowed three hundred dollars and made a deal with old man Steers—a retired steamboat captain—to buy his house and let him live there as long as he lived. This old man looked after all of us children like a nurse. He was an old southern gentleman, slept with a loaded gun under his pillow, and "God Bless Our Home" over his door. He played the banjo and sang old southern melodies. We kids gathered in his room evenings to talk and sing, and to listen to his stories of Mississippi steamboats, the Civil War tales, and philosophy. He was a Democrat and easily made a Democrat out of me, taking me to all the political meetings of the day. I heard Teddy Roosevelt hold forth in the old armory, and saw Bob La Follette stride up and down the platform like a caged lion. He took me to Rigoletto and Sappho, and to a vaudeville show where I had such a hilarious time that he was embarrassed and said he would never take me again.

The section where I lived was called "Little Italy" but there were also Irish, Russians, and all kinds of foreign laborers and later, colored people. There were street brawls, knifings, and gay times when the streets were turned into colorful Italian festivals. I began selling papers when I was in the third grade. After school a bunch of us boys raced to the Public Square and fought for the late editions. We hopped street cars, yelled "extras" and incidentally developed lungs and legs. This newsboy career lasted four years. Summers, when I did not go with my father, it was a full time job.

Life as a newsboy was an amazing contact with the world of people: medicine men selling beaver oil, corn doctors, socialist orators, Negro evangelists predicting the end of the

world. I remember a quack doctor riding through the streets in a carriage drawn by four beautiful horses, throwing handfuls of nickels to the crowds. I sold papers to Bob Fitzsimmons and Mark Hanna. I watched the sleigh races on Euclid Avenue on snowy winter Sundays. I saw saloon life and learned the ways of cops, crooks, sports, pickpockets, and prostitutes. Most of it, strangely enough, did not touch me.

I was conscientious, saved my pennies and gave everything to my mother. When the other boys told of holding out on their parents, I was horrified at their doing such a low trick. I was too conscious of the desperate need at home for my few pennies. Once a big boy stole a quarter from me when I was looking for change. I stuck to him like glue and finally knocked him down. A cop caught me by the back of the neck, slammed my head against a lamp post and threw me into jail. When my family heard of it, my father rushed to Harry Bernstein, the political boss, and he sent someone to get me out. I was told to plead guilty when I faced the judge the next morning and got a long lecture on how I was beginning a criminal career. Inside I was seething with rage at the injustice of it all. In order to go to court I had to stay away from school, and when my teacher heard the reason—she put on such a scene that life didn't seem worth living. But my parents were swell.

These were the days of the street car strikes and Tom L. Johnson. Streets were littered with rubbish ten feet high, rails and streets torn up; effigies labeled "scab" were strung on trolley wires; strike breakers were imported. I remember a boy watering his horse who yelled "scab" at a motorman. The motorman stopped his car, chased the boy and shot him dead. The company got the man off and he ran street cars





*Zorach's marble head of "Hilda" was carved direct, and is in the collection of Miss Etta Cone, Baltimore*

in Cleveland for many years. I would never go near his car. During the strike, a man gave me a bar of soap and told me to grease the tracks. I thought it fun but my father saw me and yanked me off, warning me I'd be killed if caught.

AT A VERY early age, I began decorating back fences and barn walls. My art work took the form of wood-carving. The kids in the neighborhood thought I was good. But at school there was a boy who was a wizard at drawing Indians and cowboys. I was much in awe of him but was also inspired. I decorated books, papers, blackboards, even the backs of my hands with Indians and such. I decorated a school geography and was made to pay for it—five cents a week. Outside of literature and drawing, school was agony. Examinations paralyzed every faculty and I suffered tortures before, during, and after them.

At thirteen I was a big overgrown boy and it was time to

find a real job. I quit school and spent months tramping from one end of town to the other, looking for Boy Wanted signs but never having the nerve to go in. My ambition then was to become a machinist apprentice. Finally, through another boy, I got a job in a machine shop. I stuck a piece of iron in a machine, pressed a foot lever and a powerful punch came down. A workman warned me to be careful, the last boy had lost his fingers. I stuck something into the machine and that ended that job. I had a job in a brass factory where one worked with buffing wheels in an atmosphere dense with metal dust that filled one's lungs and eyes, and left one coated from head to foot. I had a job dipping brass in benzine and rolling it in hot sawdust that was so painful to the hands that I was in agony. I had a job in a hat factory and was so bored I quit. I carried overloaded satchels for drummers. I had a new job every week and penetrated almost all the lower phases of industry. My parents were fearful I would never hold a job.





*An aluminum cast of Zorach's "Spirit of the Dance" was commissioned by Radio City Music Hall, New York, caused controversy and was hidden for a time. Our reproduction is from a plaster cast. The sculptor writes of it: "In this figure I have attempted to express the feeling of a young, alive, spirited woman, goddess yet animal. There is always the feeling for movement and form—voluminous, rhythmic, and dynamic—which I try to express. This figure was modeled in clay, actual size, although I made drawings and a rough sketch"*



I was terribly disheartened. School didn't look so black. I sat down and wrote my teacher a long letter. I don't know what I said but it touched her deeply. I went back to school, back to the seventh grade which was very humiliating to me because most of the children were half my size. That year the class was made up of an entirely different breed of children; everything was peaceful and lovely. I was allowed to decorate all the blackboards with copies of Millet and other masters. But my family could not afford to keep a potential wage earner in school. I must learn a trade. I told this to my teacher and it was decided I should try lithography. My parents were completely removed from any knowledge of art—this habit of mine was only something that got me and them in trouble. They couldn't believe it could be a profession.

I went to the Morgan Lithograph Company with a letter from the Supervisor of Drawing of the Cleveland Public Schools. The letter was something, but to get by the office boy I had to use my wits. I told him that I had an important letter to deliver to the foreman personally. The head of the art department, a little round fat man with a red moon-face, chewed and rolled a cigar in his mouth while he read the letter, and told me to come back with samples of my work. I had nothing except kids' drawings of battleships and copies from Prang's textbooks. I rushed home, got my sister and brother to pose while I drew their profiles. I also went into our stuffy, unused parlor and made two careful drawings of a couple of plaster Indian busts. I also made a copy of George Washington.

I got the job and was set to cleaning out the debris from a fire of the week before. I was so happy to be around art and

artists that I made myself invaluable. I was there hours before anyone, kept the place in order, mixed colors, collected odd bits of crayon and boiled them into a liquid to be used in lettering. I was never allowed to touch a stone, but I practiced on them in the early morning before anyone was around. Then I was put on as an apprentice and the whole shop walked out on strike: I was one apprentice too many. An apprentice worked six months for nothing, then six months for three dollars a week, six months for six dollars a week and so on. After three years I was getting nine dollars a week. The strike lasted a whole year. We kids did all the work, and the firm was almost wrecked. But I learned the trade and learned it fast. I went to the Cleveland School of Art at night, and spent every Sunday sketching. I got to be a very good craftsman.

Lithography in those days was one of the legitimate ways of making a living, for artists who couldn't make a go of it by painting alone. Many fine artists drifted in and out of the lithograph shop. I worked with a fine, sensitive soul named Lisle, with Old Man Willard who painted the *Spirit of Seventy-Six*, with Bill Sommers who is still living and painting fine pictures. From him I learned the difference between a real artist, and a commercial artist. Then there was Billy Crane (an old-time commercial artist—not so much of an artist himself, but determined to make me one). He fascinated me; he could draw anything out of his head. I neglected everybody and stuck to him. I ran his errands, bought him endless Bromo-Seltzers, hunted studios for him, and staved off his creditors. He sent me out to make studies of trees and clouds, and studies of people. He talked to me about art and through him my knowledge and skill grew daily.

(To be continued)

*"Granite Hound," carved by Zorach direct from a natural Maine boulder*







PHOTO COURTESY NATIONAL GALLERY OF ART, WASHINGTON

THE NATIONAL GALLERY OF ART SEEN FROM THE MALL. DEDICATED MARCH 17, 1941. ARCHITECT: JOHN RUSSELL POPE, 1874-1937; ASSOCIATES: OTTO R. EGGERS AND DANIEL PAUL HIGGINS. THE BUILDING WAS GIVEN TO THE AMERICAN PEOPLE BY THE LATE HON. ANDREW W. MELLON

# THE LAST OF THE ROMANS

## COMMENT ON THE BUILDING OF THE NATIONAL GALLERY OF ART

BY JOSEPH HUDNUT

EVER SINCE, IN 1785, Thomas Jefferson sent from France his model of the Maison Carrée, we have been trying to create an American architecture by the imitation of European masterpieces. Today, after ten thousand experiments, the futility of this process is not yet amply demonstrated; one more effort was needed, it appears, if only to prove the hardness of the neo-classic thesis. The National Gallery of Art combines again the portico of the Temple of Diana and the dome of the Pantheon.

Winckelmann, who invented the Greeks, invented also the idea of a beauty untouched by time and place. When he had abstracted from the lush Apollo Belvedere and the rounded Niobe that world of "noble simplicity and tempered wisdom" which he called antiquity, architects, imitating this imitator of imitations, abstracted from the gorgeous Parthenon their white and absolute temples—and made these the pure symbols of the most turbulent and scandalous of nations. The theory of a universal architecture, of an ideal beauty composed of column, arch, and dome, a beauty realized once for all by the Greeks and Romans, was thus offered to the triumphant rationalism of our young republic. Jefferson, the American exponent of France, a builder of constitutions as ready to follow up his deductions in art as in politics, found no difficulty in accepting an architecture which could be proved to be beautiful by the syllogisms of authorities. An international style, based upon the study of the antique—generalized, documented, unweighted by reality, the work of esthetes rather than of builders—became the *American style*.

Since Jefferson's day, the idea has undergone periodic reconstructions. Like the Greeks of Winckelmann, it preserves, in spite of the assaults of common sense, an eternal youth. Each generation returns to it in one form or another. Beauty in architecture is perennially re-established as a harmony of absolute forms, accessible to the intelligence and embodied in

the Roman masterpieces. No relation to time or place is necessary, no reference to humanity in forms thus emptied of purpose. The columns which clothe with dignity the home of the Supreme Court will do quite as well for the Archives Building or the Temple of the Scottish Rite; the dome of the Pantheon is as serviceable for a university library, a railroad station, or the pillared church of Christ the Scientist. These suffer differences in arrangement, not in response to use or structure, but in accordance rather with the rules of a game intelligible only to the players—the private Heaven of architects in a world too uncomfortably transformed by the recurrent triumphs of science.

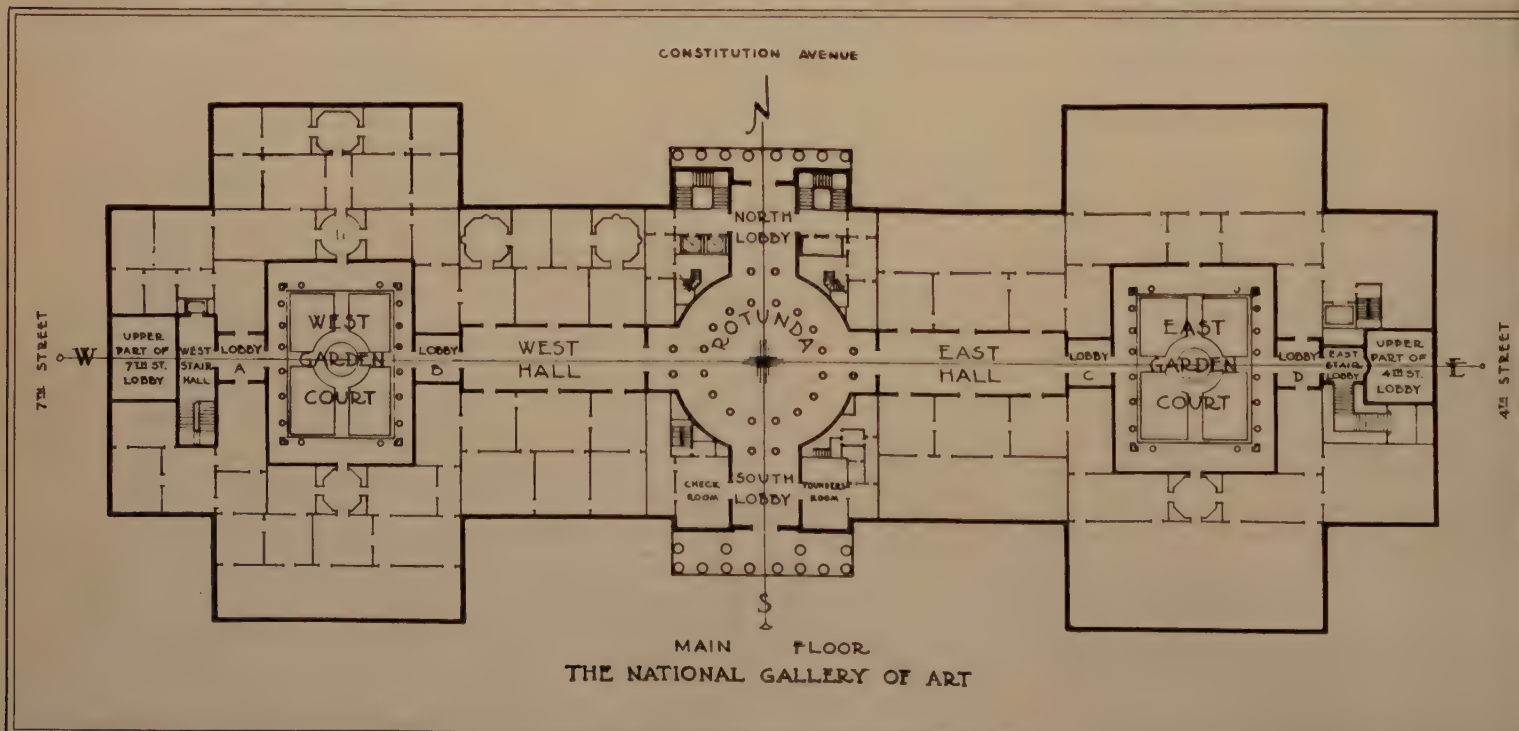
I can understand the seduction which such a theology of architecture exercises over the minds of those prepared for it by that discipline in irrelevancies which, until recently, went by the name of architectural education; but I have never been able to explain its hold upon the imaginations of the rich and the great of our day. That men who have participated as leaders in the rise of American industry, who have shared its magnificent upward progress, its ceaseless and inexhaustible ferment, should turn for expression to the pale temples of an imaginary Greece is, I think, one of the strangest phenomena in the psychology of idealism. I should suppose—unless, indeed, as some believe, our ideals are necessarily our complementary opposites—that such men more than any others would wish (to borrow a phrase from the *Poetics*) to attain and make evident in art that form towards which their own age—the age they have created—is moving. Is it not reasonable to assume that when after a lifetime of effort and success they felt at length the need of a monument, they—of all men—would wish to continue into whatever constructed forms they might essay at least some aspect of that world of which their own lives had formed so plenary a part? I can guess at the mind of Jefferson, "violently smitten with the Hotel de Salm," to





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*Above:* IN THE ROTUNDA OF THE NATIONAL GALLERY OF ART, WASHINGTON, ADAPTED FROM THE ROMAN PANTHEON. THE FIGURE SURMOUNTING THE FOUNTAIN IS GIOVANNI DA BOLOGNA'S BRONZE "MERCURY." *Below:* PLAN OF THE MAIN EXHIBITION FLOOR OF THE NATIONAL GALLERY





“THE INTERIOR OF THE PANTHEON” BY GIOVANNI PAOLO PANINI (1691/2-1765). ROMAN SCHOOL. KRESS COLLECTION, NATIONAL GALLERY OF ART. THE ROTUNDA OF THE PANTHEON WAS BUILT BY THE EMPEROR HADRIAN BETWEEN A.D. 120 AND 124, WAS PROBABLY DEDICATED TO THE DEITIES OF GENS JULIA



PHOTO COURTESY NATIONAL GALLERY OF ART, WASHINGTON

whom the temple was both discovery and adventure, but I cannot explain the complacency of the Virginia legislators, willing to compress their explosive energies in that tight little box which the American ambassador sent them from Paris. I think that I can catch some hint at least of the mind of McKim and share the delight which must have been his when he arranged the peristyled terminal of the Pennsylvania Railroad; but the mind of the Pennsylvania Railroad is beyond my reach. The railroad, I think, could have had no secret joy in neo-classic abstractions, still less in pale translations of the garish vaults of Caracalla. Was it prompted, then, by modesty or shame thus to cover its iron bones with the debris of an ancient civilization? Or by a secret pleasure in the vision of those unhappy beings who for generations must carry their baggage across those lordly unnecessary vistas? And that princely person who crushed the Harvard Yard with the prodigious peristyle and steps of her library: what was there in his life so apposite to the Corinthian mode that he should wish to leave unexpressed, not himself merely, but that America of which he was so notable a part?

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OF ALL TYPES of buildings, the museum of fine arts has offered the most favorable field for this pious collaboration of wealth and power with the priesthood of the Roman tradition. The

museum, born in a palace, nevertheless built its first homes—in Munich, Berlin, London—out of the pages of antiquarians; and, from that day to this, its blank walls, its static functions, its learned and leisured attributes have invited the attention of classicists, impatient even of windows. We know, for example, with what intransigence these have exercised their art upon the Metropolitan Museum of New York: the preface of mighty steps, arches, and columns; the terror-inspiring vestibule; and then the interminable stairway—which, I am sure, leads, like those of the Mayan and Cambodian temples, to some gruesome sacrificial platform. The architect of the Brooklyn Museum wept when the director, insensitive to the dignity of exterior steps, removed these and admitted the public directly to his exhibits; and Philadelphia, which always thinks in superlatives, has pedestaled its museum upon a mountain at the base of which not one but three mighty flights challenge the knees of the hardy visitor, his soul being kindled meanwhile by as many porticoes.

Forty granite steps of majestic width lead up from the Mall to the main entrance of the National Gallery of Art. They were placed there, not to be used, but to be admired. They are there, in accordance with the rules of the game, “for their own sake.” A vast portico crowns these steps: that, too, exists “for its own sake,” as does also the stupendous doorway, disdainful of human ants. For their own sake the great verde columns of



the central rotunda sustain (or appear to sustain) the weight of an angle-iron Pantheon and sumptuously cage the blithe little *Mercury* of Giovanni da Bologna. For their own sake were built the huge vaults (plaster on metal lath) covering the nave-like corridors which lead right and left to girder-supported gardens which nurture, not trees, but columns which, for their own sake, support nothing. Across the wide spaces which separate art and reality, a sacred forest invites at every step the astonishment of the visitor, seducing him with expense and weight, crushing him under its firm assertion of authority. All of which adds nothing of delight or of value to the objects exhibited—nothing, that is to say, which could not have been added simply, directly, unpretentiously, at one-tenth of the cost.

What is a museum? Surely not an opportunity merely for the virtuosity of architects. A box, then, for the display of curiosities, of fragments of history, and susceptible, therefore, of rich encrustations? A theatre built for our entertainment and so congenial to the flattery of bronze and marble? Perhaps an apparatus of the schoolmasters, to be made less tedious by a coating of gilt? Those who think thus have never known a museum or felt the genuine magic that a museum may enfold. What is a museum? An invitation to a voyage; a window through which we may hear the music of other times and of other spirits; a *means* always, never an *end*. The beauty conserved and guarded in the National Gallery of Art is made less, not more, accessible by this clamorous prelude; nor does the high language of architecture assist in any way the quiet happiness to which they entreat us.

Museums of art, although addressed as a rule to the use of other generations no less than to our own, are yet serviceable buildings. The source of whatever dignity they may attain is service, the inevitable source of all dignity in architecture. I mean, of course, not practical service merely—although that is included—but also whatever service architecture may render the spirit of man. I know of no one who would approve a stark utilitarian building on the Washington Mall; still less an undistinguished building for the collections of the National Gallery of Art. But where has beauty ever been discovered in an architecture which was not a social form, grown out of natural needs? It is that which the temple itself teaches us and which Greece and Rome would teach if we could but see them clearly. This temple reaffirms that lesson even now when it is torn from its setting and made the frontispiece to a museum gallery. If we were not atrophied to the meanings of form we could not bear the dissonance so clearly proclaimed in these opposed shapes.

The trouble is that we are thus atrophied. Because we have been taught that architecture is something embedded in history, that it is something precious, imported, and remote, this art which might illumine our lives does not even impinge upon them. Because in this mist of make-believe we have never experienced architecture, we have never learned to discover its genuine power in useful space and the energies of constructed shapes, or to know that form—which is indeed the substance of architecture—must nevertheless be developed from, not added on, to these.

Not the tradition of the temple, codified in his books, but those facilities in which function is fulfilled—that is to say, the exhibition galleries—should have been the first concern of the architect of this building. That these should be clear, luminous and peaceful enclosures, arranged in a rational order easily apprehended, is a principle which ought not to have needed a demonstration; nor should it have been necessary to remind the architect that these enclosures, welded into an organized crystal of space, unified by harmonious shapings

and rhythmic intervals, by developing and unfolding sequences, should form the heart of his pattern. Yet we have in the exhibition rooms of the National Gallery neither order nor sequence other than the primitive order of the *enfilade*. The areas left over at the edges of the grandiose center are partitioned into *salles carrées* with as much architectural skill as would suffice for the partitioning of a cake. Casual in the extreme is their relationship to the pomp and circumstance which they surround.

The expression of purpose is as little evident on the exterior as on the interior. Where no form exists in the interior it is scarcely possible to establish that conformity of outward aspect and inward purpose which is the first essential of a genuine architecture. Nevertheless, if the long wings had expressed even the honeycomb that is inside them, they would have been more evocative than in their present role as the awkward accessories of a temple. They would have then our respect if only by a blunt truthfulness: all the more so if the steel framework could have been set free from the oppression of the heavy masonry forms which deny the true nature of its lithe energies. I think that an architect must be somewhat naive who supposes that the public will find in massive, windowless walls of marble an expression of the conserving and guarding function of a museum. The public is not so innocent as to have failed to guess at the steel fabric which these mask or to know that the building will endure only so long as this endures. And those heavy interior partitions which appear to support arches of such a prodigious width and weight: that visitor is incurious indeed who is not aware of the hollow pipes and conduits with which these are stuffed. What is there so shameful about steel? Or about those felicitous mechanisms threaded through this structure which bring to every corner clean air, even temperature, security from moisture and accident? Are not these the true conservators and guardians? I understood the pride of the engineer who showed me in the attic the superb structure of his roofs and in the basement the miracles of his machines, and I marveled that an architect could ignore elements of expression so evocative. By this I do not mean, of course, that pipes and conduits should be everywhere visible, but only that their presence should be confessed—that the fabric of our building should be illumined by the wonder of our mechanical progress. But there is no precedent for that, I suppose, in the Parthenon.

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IT IS SAID that we are bound to this dissimulation by the conditions of our site. There is a "prevailing style" in Washington to which architecture is chained; our fathers cast the expanding organism of the government in this iron mould and that mould must not be shattered. What then is this prevailing style? Two thousand years separate the Egyptian monument of Washington from the Doric temple of Lincoln; and seven hundred years more lie between Lincoln and the Ciceronian toga now being prepared for Thomas Jefferson; and a span of another sixteen hundred years lies between Jefferson and the Georgian White House. There are nine different styles of architecture in the Triangle; nineteen face the Mall from the Folger Library to the heights of Arlington; and the National Gallery itself is compounded of at least three.

Nor is the character of this building imposed upon us, as is so often said, by any sanction discoverable in the magnanimous plan of L'Enfant. The garden-forms of L'Enfant—a Mall surrounded by planted areas—were never intended to be crowded with structures so vast as to defeat a park-like quality in the ensemble; nor did his scheme admit any building so grandiose as to challenge the supremacy of the Capitol. Garden and city were to be parts of a single design; and no greater reproach





*Above:* WEST SCULPTURE HALL LOOKING TOWARD THE WEST GARDEN COURT. JACOPO SANSOVINO'S "VENUS ANADYOMENE," LIFE-SIZE BRONZE, IS IN THE MIDDLE GROUND. *Right:* MONUMENTAL URNS BY CLODION IN THE EAST SCULPTURE HALL. THE WEST SCULPTURE HALL IS BEYOND THE ROTUNDA



PHOTOS COURTESY NATIONAL GALLERY OF ART, WASHINGTON

can be made to the National Gallery of Art than the evident fact that not only does it shatter the balance and scale proposed by L'Enfant—and happily re-established in our own time—but also that it blocks forever one of the avenues which made possible a unity between the central garden-form and the vaster dimensions of the surrounding city.

A cold, invigorating wind is blowing, these days, in Washington. A new temper, impatient of make-believe, of professional hocus-pocus, of an art existing for its own sake, is everywhere felt as we brace ourselves for the life-and-death struggle before us. Perhaps that new temper will, in the long run, find its way into architecture. Architectures are born sometimes from a concord of spiritual experience: from dangers faced and collectively overcome. I find, I hope not entirely as a consequence

of wishful thinking, some hint of a coming change in the new buildings now being built for the government; and change is foreshadowed also in our judgments of the older buildings. People seem to admire with less fervor such aberrations as the Archives Building and the Supreme Court Building; and a strange silence even now surrounds the Jefferson Memorial. Surely the time cannot be far distant when we shall understand how inadequate is the death-mask of an ancient culture to express the heroic soul of America: when we shall re-establish architecture, not as the plaything of the Academy, but as discoverer and guardian of spiritual values. Yesterday, when I passed the mighty steps of the National Gallery of Art, I thought that I could discern over its doorway the inscription, dim but growing distinct: *Ultimus Romanorum*.



# FLEMISH PAINTINGS IN THE NATIONAL GALLERY OF ART

BY CHARLES DE TOLNAY

THE FLEMISH SCHOOL of painting is represented in the National Gallery of Art by a relatively small number of works, but these are of choice quality.<sup>1</sup> This group of paintings gives an excellent idea of the development of the Primitive Flemish School in its prime during the fifteenth century and, moreover, a survey of the evolution of the art of portrait painting in Flanders from the fifteenth to the seventeenth century.

The first great period of Flemish painting coincides chronologically with the prime of the Burgundian empire. In the late middle ages Flanders had been, both artistically and culturally, a border-province of France, to which land its best artistic talent migrated. In the early fifteenth century it suddenly evolved its own highly developed art, which then predominated for a whole century in all of Western Europe, with the exception of Italy.<sup>2</sup>

The favorable political and economic conditions of the early fifteenth century are not alone sufficient, however, to explain this sudden flourishing of art on the soil of Flanders and Brabant. These beneficial outward factors coincided with a new spiritual orientation of all Europe, for the unfolding of which the old Netherlands were particularly favorable.

Flanders and Brabant possess a pronounced tellurian landscape where nature reveals herself under the aspect of living organism. It is Gaja, Mother Earth, who speaks from the fertile, softly-rolling hills between the sea and the Meuse. This ever-present inspiration from the soil has formed in the Flemings and Walloons an especially delicate faculty for perceiving, in the manifold aspects of nature and the earth's eternal metamorphoses, the essential unity of life. Long before the beginning of an independent Flemish art, the painters of this region who had migrated to France excelled in the depiction of the life of the soil.<sup>3</sup>

The earthy inspiration is as constant and as characteristic of the art of the Netherlands as the uranic inspiration is for the art of France, conditioned by the ethereal aspect of the landscape and the silver-blue atmosphere of the Ile de France, or as the stereometric inspiration is for the Italians, conditioned by the regular, "geometric" garden-like aspect of Tuscany. In addition, Flanders and Brabant are the cradle of city life in Northern Europe. As early as the beginning of the Middle Ages they had developed, independent of ecclesiastic and feudal lords, a townsfolk with a free, critical spirit and a taste founded on the observation of everyday life. It was in these cities that originated the most bourgeois type of French literature, the animal satires and the *fabliaux*.

When in the beginning of the fifteenth century the great new spiritual reorientation took place and Western man began to turn his eyes earthward rather than heavenward as he had done in the Middle Ages, the Flemings, by virtue of their native tellurian disposition and free urban spirit, seem to have been predestined to play a leading role. The Flemish masters brought the old metaphysical-religious conceptions into harmony with the idea of the worth of earthly existence. By means of a pantheistic turn they combined religious thought with new, empirically directed spiritual interests. Their famous "realism" is actually an adoration of God as immanent in all creation.



PHOTO COURTESY NATIONAL GALLERY OF ART

Fig. 1. Jan van Eyck: *Annunciation*. National Gallery of Art





PHOTOS COURTESY OF THE AUTHOR

Fig. 2. Jan van Eyck: Ghent Retable. St. Bavon, Ghent

IN THIS SURVEY we cannot discuss in detail the complicated problem of the origin of the new Flemish style. We shall merely attempt to characterize, by means of analyses of the Flemish paintings in the National Gallery of Art, some of the chief features of the Flemish School.

We will discuss first the paintings with religious subjects of the two chief Primitive Flemish Schools—namely, Bruges and Brussels; in the second part we will examine, in chronological order, the Flemish portraits in the collection illustrating three centuries of development.

## THE RELIGIOUS PICTURES

### SCHOOL OF BRUGES

#### *Jan van Eyck*

WHEN JAN VAN EYCK settled in Bruges in 1430 he brought with him a new artistic ideal,<sup>4</sup> which is revealed fully developed in his *Annunciation*, in the National Gallery of Art (Fig. 1).<sup>5</sup> The panel is conceived as a "microcosmos," a sort of little world. The unity of the composition is no longer obtained, as in earlier panels,<sup>6</sup> by a decorative combination of figures and architecture on the surface, but by the illusion of a light-filled space which encircles the figures and objects.

The origins of this new conception of the panel lie in the fourteenth-century Sieneese and Florentine schools of Italy, whence it was taken up by Franco-Flemish miniaturists working in the ducal courts of France in the second half of the fourteenth century. It reached its full development with Rob-

ert Campin of Tournai in the early fifteenth century and at this point had a strong influence on the art of the Brothers van Eyck.<sup>7</sup> But Jan van Eyck added to this the conception of the panel as a precious object, worked out to its slightest detail with the same loving care as that lavished by an *orfèvre* on his product. In this conception of the painting as jewel work lives again perhaps an ancient tradition of van Eyck's native country, the Meuse valley, which was celebrated from the twelfth century for its jewel and goldsmith work.<sup>8</sup>

The marvelous illusion of spatial depth represented in the *Annunciation*, the radiance of its deep reds and blues, emphasized by contrast with the cool gray tones of the background, and their rhythmic disposition over the surface, as well as the delicacy of the chiaroscuro, favors the hypothesis that the painting is later than the Ghent retable (Fig. 2) which has not yet attained such perfection.<sup>9</sup> Van Eyck achieves his effect of depth by various means. Noteworthy is the foreshortening of the wall of the church, the accentuation of the orthogonal lines on the floor and on the flat wooden ceiling, the insertion of a little stool in the angle of the foreground, by means of which the Virgin seems to be deeper in the picture—an invention which was to have a great future in the form of the *repoussoir* in the sixteenth century.

The manner in which Jan van Eyck conceived the *Annunciation* scene is also an innovation. The action is without dramatic movement. Exterior activity is almost suspended and transformed into an inner experience, in the very soul of the figures. Thus the Virgin looks neither at her prayer-book nor at the angel, but gazes into space as though absorbed by





Fig. 3. Jan van Eyck: *Annunciation*. Detail of Angel. Mellon Collection, National Gallery of Art

a mystic vision. The angel appears as the object of this vision, clothed in a purple robe, brocaded in gold, with a crown on his head and a sceptre in hand,—his royal mien probably a prophetic foreshadowing of the Rex Mundi to be born (Fig. 3).<sup>10</sup> The dimly lit interior of the church, where this miracle takes place, has a special significance.

The historical compositions which decorate the church, which is in a curious Romanesque transitional style,<sup>11</sup> are all scenes from the Old Testament:<sup>12</sup> those on the floor, separated from each other by bands of varied design, with the signs of the Zodiac at the intersections, represent *Delilah Cutting the Hair of Samson*; *Samson Pulling Down the Pillars of the Temple*; *David Cutting off Goliath's Head* (Fig. 4).<sup>13</sup> On the shadowy rear wall of the church one recognizes in gray-black tones scenes from the story of Moses: to the left of the window, *Pharaoh's Daughter and a Maiden Carrying the Infant Moses in a Basket* (*Pharaonis filia, Moyses fiscella*); to the right of the window, *God Appearing before Moses* (*Moyses DNS*) and the *Giving of the Tables of the Law of Moses*. On the streamer in Moses' hand is inscribed the Second Commandment: *Non assumens nomen Domini tui in vanum* (Exodus 20, 7). These two last scenes have been combined into one by the artist (Fig. 5). The scenes on the floor, from the stories of Samson and David, are events in the salvation of the Jewish people and as such symbolic of the salvation of mankind through Christ. The finding of the infant Moses is an allusion to the birth of Christ; God appearing before Moses is, according to the religious point of view of the Middle Ages, a prototype of the Annunciation.<sup>14</sup> The giving of the tables of the law is prophetic of the beginning of the new covenant.

Above the arcades back of the Virgin are two medallions with pictures of the patriarchs, Isaac and Jacob.<sup>15</sup> In the stained-glass window over the medallions appears Christ in majesty surrounded by a mandorla. He is standing on a globe on which is written the word "Asia," signifying the home of Jewish-Christian monotheism. Above His head are placed two fiery-red seraphim, the kindlers of the flame of divine love.<sup>16</sup> Thus all the images of this strange church interior bring out the relationship between the Annunciation and its preparation in the Old Testament and reveal, therefore, the symbolic significance of the scene.

According to St. Thomas Aquinas the Virgin belongs by her birth and marriage to the Old Covenant, while her maternity and virginity place her with the New.<sup>17</sup> Thus are united in her person two epochs, the world epoch *sub lege* and the Christian epoch *sub gratia*.

In the Middle Ages the Virgin is compared to a church or to the temple of Solomon. She was considered as the sanctuary of the Holy Ghost and of the Trinity. St. Bonaventura says of the Virgin "thou art the temple and the sanctuary of the Holy Ghost and of the Blessed Trinity."<sup>18</sup>

It seems that Jan van Eyck conceived the interior of the church according to this idea, that is, as an attribute of Mary. As does the Virgin, so the church belongs both to the era *sub lege* (by its images of the Old Testament and by its outmoded Romanesque transitional style) and to the era *sub gratia* (symbolized by the light which comes through the windows).<sup>19</sup> Like the Virgin, this church interior is the sanctuary of the Holy Ghost, who appears in the form of a dove above the Virgin, and also the abode of the Holy Trinity





BOVE: Fig. 5. Jan van Eyck: *Annunciation*. Detail of upper part of the church interior. BELOW: Fig. 4. Detail of the church pavement







PHOTO COURTESY NATIONAL GALLERY OF ART

Fig. 6. *Petrus Christus: Nativity. Mellon Collection, National Gallery of Art*

to which probably allude the three windows behind Mary (like the three windows in the legend of St. Barbara).<sup>20</sup> Thus the church translates into architectural form the very essence of the Blessed Virgin.

If one studies this composition—the dimly lit church interior, the motionless figures with their stiff gestures and doll-like faces, the few gleaming objects that bear no signs of use and wear, the lilies, eternally blooming—it seems to be a world on which neither the past nor the future have any hold,

where the flow of time is indeed suspended. This is a reality freed from time. We are witnessing the “perfect peace” spoken of by the mystics.<sup>21</sup> It was in Holland, the native land of van Eyck, that the Brothers of the Common Life preached from the end of the fourteenth century, the contemplative ideal which van Eyck seems to embody in this picture.<sup>22</sup> One finds that the successors of van Eyck at Bruges (also mainly of Dutch origin) continued to nourish the ideal of mystic introspection throughout the fifteenth century. But no longer d



have the supernatural brilliance enveloping all things, nor the wonderful light which seems to be that described by the mystics. Only Jan van Eyck represented the presence of God in all creation by this transformation of people and things into imperishable jewels. His new style seemed to have been created by him as the most adequate expression of his pantheistic conception of the world.

### Petrus Christus

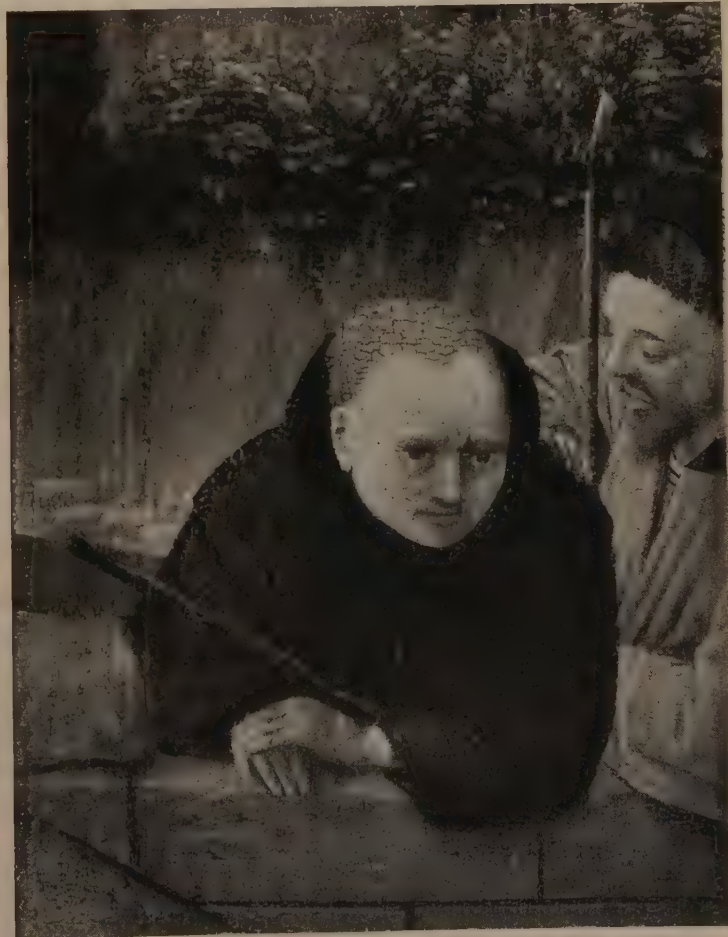
AFTER THE DEATH of Jan van Eyck, Petrus Christus became the leading master in Bruges. He, too, was a Hollander by birth (born in Baerle) and came to the "Northern Venice" in 1444, three years after van Eyck's death. The *Nativity* in the National Gallery of Art (Fig. 6)<sup>23</sup> is probably the earliest religious painting of the artist that we have.<sup>24</sup> It was painted around 1445-1446, and shows a somewhat earlier stage of development than the recently discovered *Death of Mary* now in possession of a New York dealer. The soft chiaroscuro with which the heads are modeled, the deep colors and yellowish skin tones are characteristic of the youthful works of Petrus Christus. Very similar traits exist in the early works of other painters of Dutch origin, as for example, Dirk Bouts of Haarlem (*Nativity*, Prado, about 1445) (Fig. 7). From this fact one is inclined to deduce that the two artists received common schooling in Haarlem during their youth.

The *Nativity* shows that the young artist knew the works of the great Flemish masters of the first half of the century and that he attempted to follow their artistic achievements. He copied with only slight variations, in his grisaille figures, the Adam and Eve from the Ghent retable; his Joseph (Fig. 8)

RIGHT. Fig. 7. Dirk Bouts: *Nativity*. Prado. BELOW, LEFT: Fig. 8. Petrus Christus: *Nativity*. Detail of St. Joseph. BELOW, RIGHT: Fig. 9. Detail of Shepherds. Both from National Gallery picture



ANDERSON PHOTO



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Fig. 10. Memling: *Madonna and Child with Angels*. Mellon Collection, National Gallery of Art

is inspired by Hubert van Eyck's powerful prophets in the *Adoration of the Lamb*. Campin's *Nativity* (Dijon) shows what is perhaps the model for his hut, and Roger van der Weyden's *retable* in Granada, or his *St. John's retable*, is probably the source of the Gothic portal with which the artist frames his composition.

Iconographically the picture is related to *Nativity* paintings such as are found in the Franco-Flemish miniatures of the early fifteenth century and in the School of Tournai.<sup>25</sup> Petrus Christus, however, enriches the iconography by means of an antithesis between the Old and New Testaments. He visualizes the *Nativity*

as an event in the history of man's salvation. The world *antellegem* is called up in the small grisaille scenes in the foreground frame. Adam and Eve symbolize original sin and above them are six relief groups depicting the story of the fall of man: *Adam and Eve Cast Out of the Garden*; *Adam Delving in the Earth*; *the Sacrifice of Cain and Abel*; *Cain Killing Abel*; *God Asking Cain where Abel Is*; *Cain Founding His Race in the Land of Nod*. The two crouching, Atlas-like figures who support the columns of the frame symbolize the fate of mankind before the Redemption, who must bear the burden of original sin. In the upper foreground corners of the picture are two warriors



—probably an allusion to the discord which reigns in the world *ante legem*. Just beyond this frame there unfolds a view of the world *sub gratia*: in a poor hut Mary, four angels, and Joseph, are adoring the new-born Saviour. Joseph has removed his wooden shoes, as on sacred ground. The wall of a ruin separates this scene from the yet unredeemed world. Behind the ruined wall which has Romanesque windows (an allusion to the old covenant) herdsmen peer from a respectful distance at the marvelous scene, which they guess at rather than actually see. The holy scene is thus a kind of oasis in the desert of the profane world, which lies before and behind it—an idea which Hieronymus Bosch was to take up at the end of the century.

Petrus Christus is usually regarded as a mere imitator of Jan van Eyck. This conception is based on his later works (after 1450), which do, indeed, show a weakening of the creative faculty. The important early works bear witness to the fact that in the forties of the fifteenth century Petrus Christus had a definite personal tendency toward the artistic conquest of reality. The new element which Petrus Christus brought to the school of Bruges was a profane view of the world, as contrasted to the spirit of van Eyck who gives a religious significance to all natural phenomena. Petrus Christus sees new aspects of being with the fresh eyes of a born painter and seeks to define the optical laws governing empirical reality.

The figures approach the simplicity of geometric forms; the bodies remind one of longish parallelograms or of cylinders, the heads of spheres. The figures, placed at a considerable distance from one another are arranged about a void in the middle and thus give a spacious effect.

Petrus Christus was the first Flemish painter to attempt to apply modern linear perspective.<sup>26</sup> He constructed the whole foreground and middle-ground of the *Nativity* in accord with this device. He also understands atmospheric perspective: in the landscape in the background of our painting he distinguishes various changes of tone caused by distance.

The power of young Petrus Christus lies in his use of color and light. Colors do not serve him as a means of emphasizing the effect of matter as with Jan van Eyck; he discovers the beauty of colors as such. How startling, for example, is the beauty of the deep blue color of Joseph's hat. Shadow and light are to him not merely of modeling value, but are considered as optical phenomena of artistic worth in themselves and which possess a life partly independent of their action on form. The boldness with which, for example, the lower half of the head of the shepherd in the right background is covered by shadow, while his forehead is illuminated (Fig. 9), is an optical discovery which was not to be completely understood until the late sixteenth century.

Petrus Christus, who forebore to make use of so many of van Eyck's innovations, himself enriched the style of the School of Bruges. Van Eyck gave in his paintings a veritable *summa* of existence, a kind of synthesis of the totality of the world—Petrus Christus gives the optical appearance of the world. In this limitation, however, lies that which is new in his work.

His historic role corresponds to that of Piero della Francesca in Italy.

## Memling

IN THE SECOND half of the fifteenth century the creative powers of the School of Bruges began to falter. The artistic fate of Petrus Christus, who after the middle of the century, deteriorated from a discoverer of new optical values to a mere routine artist, is suggestive of its decadence. The next great master, Memling, is more a virtuoso in the use of traditional themes than a creative genius. Memling was born on the Middle Rhine, probably in



ANDERSON PHOTO

Fig. 11. Memling: *Madonna and Child with Angels*. Uffizi, Florence

Mömlingen near Mainz. In his youth he apparently went first to Cologne and then to Brussels, where he is said to have been a pupil of Roger van der Weyden.<sup>27</sup> From 1466 to 1494 he lived in Bruges where he quickly and thoroughly assimilated the current local style. He followed the Bruges tradition in the deep splendor of his colors, in the use of soft chiaroscuro in modeling, in the enameled smoothness of his manner of painting. Added to these, however, was a certain lyrical sweetness (*aria dolce* as it was called by his contemporaries), which he probably brought with him from his Rhenish homeland, and a figure type, elegant and slender, which he borrowed from Roger. In his work the Bruges devotional painting takes on a more aristocratic and mundane air.

Memling is of a placid, harmonious temperament. His work is almost static. Even in his youth his art had assumed a fixed form which he later kept repeating with small variations. The compositions of his pictures of the Virgin, for instance, are the same throughout his career.<sup>28</sup> The Virgin is enthroned in the center of the painting under a canopy; to her right and left, like a holy court, are symmetrically grouped saints, donors, or angels, while in the background a kind of loggia opens out onto an idyllic Flemish landscape.

To this type belongs the painting in the National Gallery of Art (Fig. 10).<sup>29</sup> The same composition is found in a picture in Vienna and in one in the Uffizi (Fig. 11).<sup>30</sup> Of these three the Madonna in the National Gallery of Art<sup>31</sup> is very likely the earliest and was probably painted between 1470 and 1480. The faces of the Virgin and the angels are still tender and youthful, while in later works the features are larger, more mature. The neckband of the Virgin's dress is encrusted with





PHOTO COURTESY NATIONAL GALLERY OF ART

Fig. 12. Gerard David: *Rest on the Flight into Egypt*. Mellon Collection, National Gallery of Art

precious stones as in the paintings of Jan van Eyck, whereas afterwards Memling prefers a simple unadorned gown. The architectural motifs are still Gothic (see, for example, the canopies above the statues of the prophets, David and Isaiah) while in his later pictures Renaissance columns appear; and, later, the cherubs here represented are replaced by wingless putti.

The theme of the music-making angels also seems to go back to Italian inspiration. This is no simple genre-motif but an abridged rendering of the visualization of the music of the spheres. In paintings and miniatures of the fourteenth and early fifteenth centuries the heavenly spheres themselves are represented with music-making angels upon them; these angels interpret the music flowing from the universe.<sup>32</sup> In some Italian pictures of the early fifteenth century the heavenly spheres had already been left out and the music-making angels alone are represented (for example in Masaccio's *Madonna in the Uffizi*). Memling was the first Flemish master

to use this theme of cosmic music in a painting of the Virgin.

Memling's art cannot perhaps be regarded as the expression of a great artistic personality. His conformist spirit probably accounts for the extraordinary popularity of his pictures among the rich burghers of Bruges and even of Italy. Equally distant from the mystic introspection of Jan van Eyck and from the ascetic fervor of Roger, Memling expresses in his work a kind of hedonistic, mundane devoutness.

### *Gerard David*

THE LAST OF the great "primitive" masters of Bruges was like van Eyck and Petrus Christus also a native of Holland (Oude-water). He, too, rapidly and fully assimilated the artistic tastes of Bruges, where he settled in 1483 and lived for the most part until his death in 1523. He experienced the decline of this once flourishing town and saw how all the important artistic talent was attracted to the new art center of Antwerp. Yet he did not



desert the quiet streets and canals of the old port. He seems to have felt that his destiny was bound up with the past and thus he became a poet of mourning and quiet resignation. This was the new nuance he added to the Bruges tradition. The sunny colors of his early works which are still strongly Dutch in character (cf. School of Haarlem) are soon replaced by cool, discrete tones; the brownish-yellow skin tones give way to a certain pallor; black, the color of mourning, begins to assume an important place in the clothing of his figures. In the last period of his life, under the influence of Italian art he raised his compositions to monumental solemnity, while still remaining essentially simple.

The painting in the National Gallery of Art is a characteristic work of the mature period of the master (Fig. 12).<sup>32</sup> It seems to have been done after *The Baptism of Christ* in Bruges (1502-1507) and before the *Santa Conversazione* (Rouen, 1509).

The artist had already occupied himself several years earlier with a composition of the Flight into Egypt, which is known to us through three school copies (Fig. 13).<sup>34</sup> The picture in Washington is a later variant of this lost composition. As in the copies of the earlier work, the Madonna with the Child is seated here in the middle of a broad landscape on a ledge of stone. There is a close emotional bond between Mother and Child in the foreground and the landscape in the background. The peaceful mood of the natural scenery with heavy forest thickets and softly-rolling hills in the distance is in harmony with Mary's state of soul. Joseph and the ass, placed in the middle ground, are conceived as integral parts of the landscape.<sup>35</sup>

The tender melancholy expressed in the figure of the Virgin is emphasized by the lack of rich colors and materials. Instead of the exceeding brilliance of the older Bruges paintings, there



Fig. 13. School of Gerard David: Rest on the Flight into Egypt. Stoop Collection, London





Fig. 14. *Christ Appearing to His Mother*. Attributed by the author to Vrancke van der Stockt; attributed by the Gallery to Roger van der Weyden. Mellon Collection, National Gallery of Art, Washington

PHOTO COURTESY NATIONAL GALLERY OF ART

predominates here a quiet monochromy, a "harmony in blue."<sup>38</sup> As a slight contrast to emphasize its unity there appears a touch of pink on the sleeves and lower part of the Virgin's skirt. Unity of coloristic effect is no longer attained by a decorative

balancing of brilliant complementary colors, but through the subordination of all the colors to one predominating tone. This one-tone painting is purely decorative and not to be confused with the atmospheric tone-painting of Hieronymus Bosch, for





RIGHT: Fig. 15. Roger van der Weyden: *Christ Appearing to His Mother*. Right wing of the retable of Granada. Metropolitan Museum, New York. LEFT: Fig. 16. Master of the Ursula Legend: *Christ Appearing to His Mother*. Metropolitan Museum of Art



METROPOLITAN MUSEUM PHOTOS

example, or the Dutch landscape artists of the seventeenth century. It is new to the Bruges school and can probably be traced to the influence of the Schools of Ghent and Antwerp. Master of this abstract one-tone painting in Ghent was Hugo van der Goes and later, in Antwerp, Quentin Massys. Characteristic of Antwerp, also, are the sinuous line of the edge of the robe and the motif of the grapes in the hand of the Virgin (both may have been inspired by Massys).<sup>37</sup> The influence of Antwerp and Ghent is not surprising in the works of Gerard David, for we know that Hugo van der Goes was occasionally in Bruges and that the former visited Antwerp.

With the graceful, resigned art of Gerard David closes with dignity the great tradition whose flowering and decline we have here sketched.

## SCHOOL OF BRUSSELS

### *Vrancke van der Stockt*

THE LARGE PAINTING of *Christ Appearing to his Mother* (Fig. 14)<sup>38</sup> has been attributed to Roger van der Weyden. It is, however, very probably the work of Roger's follower, Vrancke van der Stockt. Vrancke was born about 1420; in 1440 he became a *franc-maître* of Brussels; he was an assistant and friend of Roger and highly esteemed even during the life of the great master. After the latter's death he was appointed official city painter of Brussels by the town fathers. He died in 1496.<sup>39</sup>

*Christ Appearing to His Mother* seems to be a late painting

of this master. Vrancke here attains a certain clarification in the composition as opposed to the multiplicity of forms and minute details of his earlier works, for example, *The Presentation in the Temple* (Escorial) and the *Santa Conversazione* (Cook Collection, Richmond). Yet there is present the same uncertainty in the treatment of space as exists in the early works, and we find the same type of countenance for the Virgin, a face with small chin, the crescent-shaped eyes, and a sleepy expression. The picture is an enlarged variant of Roger's famous early work, the retable of Granada, of which the right wing is preserved in the Metropolitan Museum of Art (Fig. 15). The attitude and gesture of the Virgin and of Christ as depicted by Roger have been fairly accurately copied by Vrancke.<sup>40</sup> He has, however, made a few minor changes in which he pays tribute to the new taste predominant during the seventies and eighties of the fifteenth century. Roger's composition is a dramatic piece of stage action. The clarity of the forms is emphasized by a strictly relief-like composition: the two figures fill the foreground; the delicate balancing of their "complementary" silhouettes is admirable. The middle and background are conceived as parallel strata of space. Vrancke has destroyed the strict relief-like relationship by making Christ stand upright and placing the figure further back. He has replaced the parallel space strata of the middle and background by a diagonal wall, to create an impression of depth.<sup>41</sup> In this way there arises a dualism between the composition of the figures and of the space, a characteristic of the works of Vrancke. Another concession



to the taste of the day is the replacing of Roger's expressive heads by conventional idealized faces with typical round brows, longish noses and short chins, like those of Memling around 1470-1480.

The picture in the National Gallery of Art seems to have been well known during the eighties of the fifteenth century. Indeed, the Bruges Master of the Ursula Legend copied Vrancke's composition—and, characteristically, not the original by Roger—in his painting now in the Metropolitan Museum of Art (Fig. 16). On the other hand, the Master of the Ursula Legend apparently felt that Vrancke's modest attempt to emphasize spatial depth was insufficient, and therefore placed the figure of Christ still deeper in the picture, thus definitely freeing himself from Roger's principle of relief-like composition.<sup>42</sup>

The ideals of the masters of the Brussels School stand in contrast to those of the School of Bruges. The members of the latter were of Germanic (Dutch) origin, while the former belong to the French Walloons. In works of the Brussels School, which are usually larger in format, one recognizes the Latin predilection for dramatic liveliness and the French tendency towards elegance and clarity. As a branch of the School of Tournai the School of Brussels is indeed closely bound up with the traditions of monumental architecture and sculpture as seen in French and Burgundian cathedrals. The rhythmic laws of Gothic architecture have not ceased to exercise their influence in these dramatic and religiously didactic panels.

## THE PORTRAITS

THE GREAT NORTHERN European portrait painters, after the second half of the fourteenth century, did not turn their attention only toward the characterization of the subject as an individual. Beyond the special physical aspects of man, they were also intent upon revealing the general pattern of life to which the individual belonged. The changes in the form of the portrait from the fifteenth to the eighteenth century are conditioned before all else by this correlation between the individual and the general in man—a correlation that is always being determined anew. Not until the nineteenth century did man come to be regarded as a separate, solitary being.

During the fifteenth century there is, in the Flemish portraits, an outspoken dualism between the outer, already individualized appearance and the still conventional inner spiritual character.<sup>43</sup> The physiognomical traits of the models are reproduced with great exactitude, and yet all have the same devout expression of the eyes, the same shy gestures.

Man is here not yet visualized as a free personality but as a child of God, fully conscious of his dependence upon his Maker. These portraits are religious in essence; we know, indeed, that originally many of them formed one wing of a diptych of which the other wing was a small picture of the Virgin.<sup>44</sup> The expression of the sitter is always that of a devout believer.

### Memling

THE TWO CHIEF schools of Flemish portraiture in the fifteenth century are each represented by one painting in the National Gallery of Art. *The Man With an Arrow* by Memling<sup>45</sup> is an early work of the artist (about 1470-75) and still strongly influenced by Jan van Eyck's type of portrait (Fig. 17). The closely-framed head, the neutral dark background, from which the face in three-quarter profile clearly detaches itself, the hand simply holding the arrow as though it were an attribute, are motifs which Memling took over from Jan van Eyck. (In other

portraits Memling was fond of letting his sitters contrast with a bright background landscape.<sup>46</sup>) Here mastery lies in the differentiation of the individual characteristics, such as the masculine nose, the sensual lips, the richly modeled chin, the heavy eye-brows, and exactly reproduced stubble of beard—combined with the impersonal, contemplative, motionless glance, which, instead of observing the outer world, seems to be turned inward. These are all features which the artist found in the works of Jan van Eyck.

Only in his treatment of the modeling does Memling somewhat differ from van Eyck; instead of the latter's masterly chiaroscuro, the face in the portrait by Memling is evenly lighted and produces a clear tone contrasting with the dark background and the brown clothing.

So it is that this example of the School of Bruges shows how the artistic aim of the time was the visualization of the human being as a monad, participating in a collective faith.

### Roger van der Weyden

AN EXAMPLE OF the conception of portraiture of the Tournai-Brussels School is the *Portrait of a Lady* attributed to Roger van der Weyden (Fig. 18).<sup>47</sup> Despite the similarity of the pose in three-quarter profile, the contemplative attitude, the detailed realism (here rather dry—note the buckle of the girdle), there is evinced here, nonetheless, a very different tendency in the evaluating of man. The figure is no longer pressed into a narrow frame, but allowed to unfold itself more freely; the costume, especially the headcloth, serves to emphasize the social distinction of the figure. Her upright posture shows pride, and in the fine, small-fingered, nervous hands one admires the spiritualized elegance of a refined race. Here we see *noblesse* as conceived by the Latin peoples.

Thus Germanic and Latin concepts of man stand in opposition to each other in the Schools of Bruges and Brussels. They are bound together by the common ideal of fifteenth-century Flemish art: to present man in his religious dependency, in contrast to Italian art of the same period in which the secularized face of man appears. There is likewise lacking the intimate, mobile, spiritual life of the subject, but for entirely different reasons. The Italian artist seeks, by means of the portrait, to remove mortal man from an ephemeral existence and to give him an eternal character. Thus, in the Italian profile portraits man is represented in a timeless form.<sup>48</sup> The profile, fixed like a mask, combined with a background of flowers or standing out against a bright blue sky, awakens the impression of never fading youth, of everlasting spring.

### Master Michiel

A CHANGE IN the conception of the human being becomes noticeable around 1500 in the Flemish portraits. It stands in close connection with the liberating effect of Italian humanism which, at that time, was making itself felt throughout Europe. Italian humanism in the fifteenth century had already coined the ideal of the spiritual sovereignty and dignity of man. The reception of these ideas and with them the emancipation of the human spirit from the authority of the Church took place in Northern Europe in the early sixteenth century.

At the same time that the first generation of the great North European humanists, such as Erasmus, Rabelais, Th. Morus, Reuchlin, and Pirkheimer, were becoming prominent, there arose a new type of portraiture in the Flemish, German, and French schools of painting, which one might call the humanistic portrait. Man, freed from the oppressive, invisible power in





PHOTO COURTESY NATIONAL GALLERY OF ART

Fig. 17. Memling: *The Man with an Arrow*. Mellon Collection, National Gallery of Art

whose shadow he had stood up to this time, now appears as an autonomous, spiritual being.

A portrait of this genre is *A Knight of the Order of Calatrava* in the National Gallery of Art (Fig. 19) by Master Michiel.<sup>49</sup> Around 1500 this artist played a role similar to those later played by Antonio Moro and van Dyck; he, too, was greatly

in demand at the courts of Europe. He probably came from Bruges; between 1492 and 1504 he executed commissions at the Spanish Court for Isabella of Castille, and was later in the service of Marguerite of Austria in the Netherlands; in 1514 he was invited to the Danish Court by King Christian. He died about 1520.



*Fig. 18. Roger van der Weyden: Portrait of a Lady. Mellon Collection, National Gallery of Art*



PHOTO COURTESY NATIONAL GALLERY OF ART





Fig. 19. Master Michiel (Miguel Sithium): A Knight of the Order of Calatrava. Mellon Collection, National Gallery

PHOTO COURTESY NATIONAL GALLERY OF ART

The portrait in the National Gallery of Art was originally the right wing of a diptych, whose left wing was a painting of the Virgin, now in Berlin. The picture shows that the master was acquainted with the works of the contemporary French School, such as those of the Maitre de Moulin.<sup>50</sup> The careful technique, the absolutely honest realism, with which all the details are rendered, are still reminiscent of the old Flemish tradition. And yet the impression which this portrait makes is fundamentally new. It is the intimate spiritual personality which attracts us by means of the external appearance.

The portrait is given an immediate spiritual life by the representation of certain personal traits, such as the slight inclination of the head, the veiled glance from below the faintly frowning brows, which seems to look into a metaphysical realm, and finally the gesture towards the breast, the seat of the soul.

Here is incarnate the new ideal of man's independence in his faith. This type of humanistic portraiture flourished only a short time and disappears after the thirties of this century. A concept of human dignity, no longer bound up with the spiritual qualities of man, but with his social position, arises in the forties. The creations of Antonio Moro are the most significant expressions of this new ideal in the art of portraiture.

#### Antonio Moro

THE NATIONAL GALLERY OF ART possesses a portrait of this master dated 1569 (Fig. 20).<sup>51</sup> In 1682 it was in the possession of the artist Peter Lely, painter to the Court of England and follower of van Dyck. The picture is mentioned in his inventory as *A Man with a Gold Chain and His Dog*. In the nineteenth





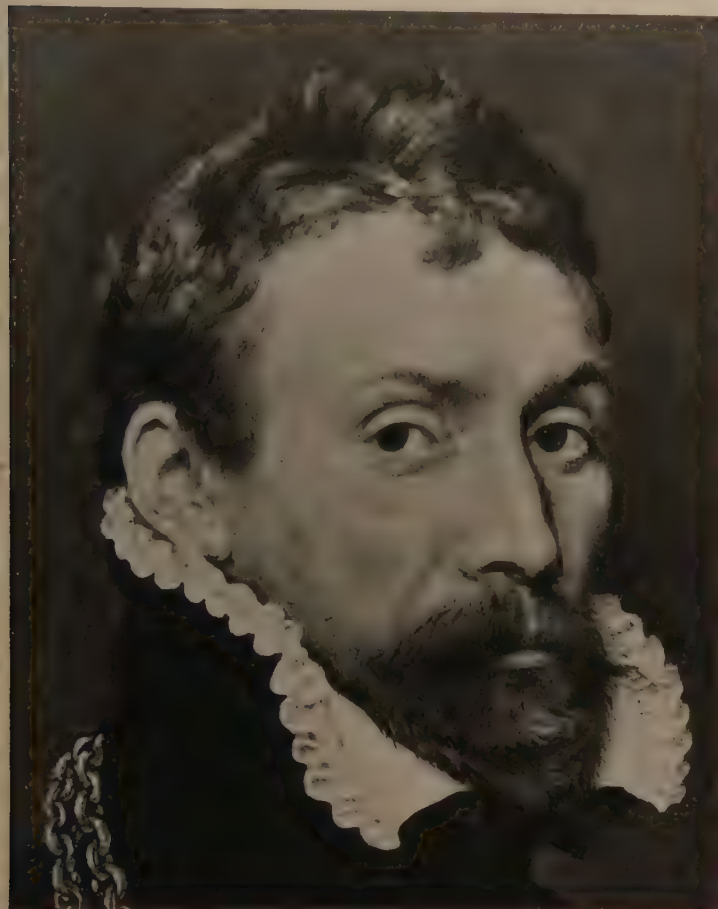
PHOTO COURTESY NATIONAL GALLERY OF ART

*Fig. 20. Antonio Moro: Portrait of a Gentleman. Mellon Collection, National Gallery of Art*



century the hypothesis was proposed that it was a self-portrait of Antonio Moro and that it belonged originally to a series of forty-five portraits which decorated the *sala real de los retrados* in the Pardo (in which case it must have been there until the fire of 1604).<sup>52</sup>

In the *mise en page* the artist follows the North Italian tradition. It is a half-length portrait; the nobleman wears a



PHOTOS COURTESY NATIONAL GALLERY OF ART

black satin cloak and a high collar, which closely frames the head. He stands upright before a neutral gray background, his right hand against his hip, while the left hand rests upon the neck of a great hunting dog (Fig. 21). His handsome, bearded countenance is impassive; the eyes, with a cool, skeptical glance, look down at the beholder (Fig. 22). It is a glance which, instead of revealing the inner man, increases rather the distance between him and the spectator, producing an effect of unapproachable prestige. This distinguished reserve, combined with a nonchalant pose, is in keeping with the taste of the Spanish grandes. Antonio Moro, who was of Dutch descent, was the type of cosmopolitan active in Portugal, Spain, Italy, and England, and who in his portraits paid homage to the style fashionable at the Court of Spain. He represents men according to their social rank, conceiving the individual as the representative of a social caste.

### Van Dyck

IN FLANDERS in the seventeenth century the aristocratic Spanish ceremonial portrait was supplanted by the type of Rubens and van Dyck. The portrait created by Rubens and van Dyck is intimately related to the humanistic portrait of the early sixteenth century, although it also derives from the portrait type of Moro and Pourbus. The social distinction of the figures is implicit in the outward splendor of their appearance, but this is subordinated to the lively, emotional glance of the eyes, in which glows the fire of an almost animal joy in life. In the individual features there is again suggested a general pattern of life, but this is not religious as in the fifteenth century, nor social-heirarchial as in the sixteenth. It is purely vital: the same warmth of Gaja flashes from these eyes as from those of all living creatures.

The National Gallery of Art does not possess a portrait by Rubens, but it does possess a series of six portraits by Rubens' "best pupil", van Dyck. These six paintings are from different



ABOVE: Fig. 22. RIGHT: Fig. 21. Details from Fig. 20, Antonio Moro's Portrait of a Gentleman. Mellon Collection, National Gallery of Art





PHOTO COURTESY NATIONAL GALLERY OF ART

*Fig. 23. Van Dyck: Portrait of a Flemish Lady. Mellon Collection, National Gallery of Art*





PHOTO COURTESY NATIONAL GALLERY OF ART

Fig. 24. Van Dyck: *Woman with a Child*. Mellon Collection, National Gallery of Art





FIFTH COURTESY NATIONAL GALLERY

*Fig. 25. Portrait of Isabella Brant. Attributed by the author to van Dyck; by the Gallery to Rubens. Mellon Collection, National Gallery*



sthetic evolution.

The earliest picture of this series is the portrait of a woman (Fig. 23), which was executed about 1618-1620, during van Dyck's first sojourn in Antwerp.<sup>53</sup> In the stiffness of the pose, the simplicity of the dress and the *mise en page* of the figure before a neutral background, this portrait may be recognized as still under the influence of the sixteenth-century masters (such as François Pourbus the Elder). But in the expression of the eyes, which seem sunk in thought, there already speaks to us a new and more humane spirit.

Somewhat later (about 1620) is the portrait of the *Woman with a Child* (Fig. 24).<sup>54</sup> Here the bourgeois portrait type is raised to the level of the monumental portrait as conceived by the Venetian masters of the Renaissance. The pose is easier, the clothing with red silk skirt, yellow sleeves, and richly jewelled black satin upper garment, is more gorgeous, while a fluttering red drapery and a stormy landscape in the background lend to the picture an impassioned grandeur. This impression is heightened by the nervous brush strokes and flashes of light. A passionate life radiates from the great dark eyes of the mother and child, a warmth so intense that the onlooker, captivated, is inclined to forget all the outward pomp.

To this same type belongs the *Portrait of Isabella Brant*, Rubens' first wife, which was painted around 1621 (Fig. 25).<sup>55</sup> The picture was first attributed to Rubens, then Bode recognized in it the hand of van Dyck and later critics agreed with him.<sup>56</sup> Probably this picture is the one which van Dyck offered his master Rubens in 1621 before leaving for Italy.<sup>57</sup>

The pupil seems to have paid homage to the taste of his master in this work. The figure is placed more expansively in the armchair, her left arm is extended farther, the mantle artificially amplifies the silhouette. The full, voluptuous countenance, and fleshy hands, the rich satin costume whose open collar exposes the throat, are all in Rubens' style. Before all else, however, a mark of deference to his master may be recognized in the baroque architecture of the background with its luxuriant volutes, rusticated columns, and strongly projecting cornices—as if the abundance of life had been transposed into architecture (Fig. 26). This architecture is an exact reproduction of the portal of the garden in the home of Rubens in Antwerp, which still exists. We publish herewith two photographs made from the original (Figs. 27 and 28). (Because of insufficient distance it was not possible to photograph the whole wall.) We know that van Dyck had studied this architecture and made several sketches of it.<sup>58</sup>

In spite of the fact that van Dyck obviously had the intention of imitating the style of Rubens in this picture, there is a wide difference between this portrait and those which Rubens himself painted of Isabella Brant. In the drawing in the British Museum and in the painting of approximately the same date in the Uffizi, Rubens has portrayed his wife in an intimate manner, as a kind, devoted woman clasping a prayer-book in her hand.<sup>59</sup> It was van Dyck who had the idea of painting Isabella Brant, in the style in which his master was accustomed to depict royalty (cf. portrait by Rubens of Catherine de' Medici and of the wife of Louis XIII).

The Italian journey of 1622-27 is the acme of van Dyck's short artistic career. Only then did he decide to choose the portrait as the chief field of his artistic activity. In Genoa he became the favorite painter of the aristocracy of that city. The influence of the works of Titian, which he now had an opportunity to study at first hand, was combined with his study of the classical Florentine-Roman portrait and led to the brilliant development of his "great portrait" type, in which



PHOTOS COURTESY OF THE AUTHOR

ABOVE: Figs. 27, 28. Photographs of Rubens' garden portal in Antwerp. BELOW: Fig. 26. Detail of the architecture from the painting

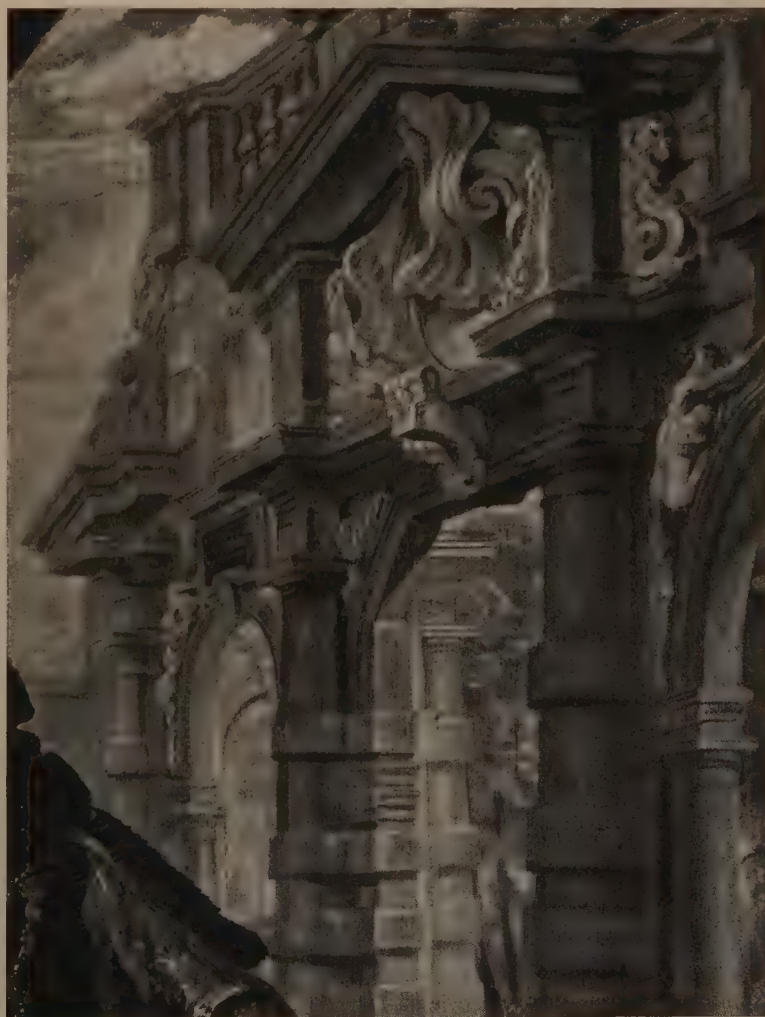


PHOTO COURTESY NATIONAL GALLERY OF ART





PHOTO COURTESY NATIONAL GALLERY OF ART

*Fig. 29. Van Dyck: Portrait of the Marchioness Balbi. Mellon Collection, National Gallery of Art*





PHOTO COURTESY NATIONAL GALLERY OF ART

Fig. 30. Van Dyck: Detail of the Head of the Marchioness Balbi, Fig. 29

humanity is given a monumental character. In the sketch-book which he made in Italy, and which is now preserved at Chatsworth,<sup>60</sup> one finds drawings made from the portraits of Titian and sketches from papal portraits of Raphael. There is noticeable in the Genoese period a change in his pictorial technique: the hastiness and nervousness of the early Antwerp productions give way to a quiet, broad, fluent brush technique in which the details of the forms are objectively realized. In this transformation one can perhaps detect the influence of classical Italian art, perhaps also the reawakening of an innate Flemish talent.

Van Dyck now prefers to paint life-size portraits and is fond of representing his subjects full-length. He chooses the point of view *al di sotto in su*: the spectator is presumed to be on a lower level than the person in the portrait and this effect of physical distance transforms itself into a moral feeling of subordination. In consequence of this peculiar perspective, the head of the subject seems to be at a great distance, so that his eyes gaze down upon us as from an unapproachable height. The bold *mise en page*, the dark effulgent splendor of the silks and velvets, the brilliance of the gold embroidery and of the jewels, sometimes give these paintings a grandiose effect.

American collections are especially rich in notable works of van Dyck's Genoese period.<sup>61</sup> The National Gallery of Art possesses one of the most beautiful works of this epoch, the *Portrait of the Marchioness Balbi* (Figs. 29 and 30).<sup>62</sup> The subject is seated in her armchair, motionless and queenly,

far above all mundane things. Around her mouth there plays a conventional smile and her large eyes look down coolly at the spectator. Her dark green velvet skirt, her mantle of black velvet embroidered with gold, the Persian carpet with its reds and yellows give the whole a warm, yet sober splendor.

During his Genoese period van Dyck surpassed his youthful subjectivism and extravagance. He had attained to an objectivity enlivened by the sense and joy of reality typical of his first Antwerp period. His new "objective" technique was excellently adapted to the visualization of abundant life.

The last decade of his life van Dyck devoted almost wholly to the English court and its aristocracy.

From this period is the *Portrait of Philip, Lord Wharton* (Fig. 31) with an inscription added later giving the name of the subject and the date, 1632.<sup>63</sup> The picture appears to have been painted shortly after van Dyck's arrival in England. The fullness of life and the vitality of the Genoese period are here replaced by a kind of weary sickness. Van Dyck becomes the glorifier of decadence. The young lord assumes a theatrical pose, the yellow silk mantle becomes a stage property and from beneath slightly lowered lids look two tired, blasé eyes. The delicate, feminine hand of the young cavalier is bared and presented as a masterpiece of racial over-refinement.

One of van Dyck's last works is the *Portrait of William II of Nassau and Orange as a Boy*, probably painted in 1641 (Fig. 32).<sup>64</sup> The work, though still in the cold, classical style of the English period, gives evidence nonetheless that van Dyck was still in full possession of his powers of character-





PHOTO COURTESY NATIONAL GALLERY OF ART

Fig. 31. Van Dyck: *Portrait of Philip, Lord Wharton*. Mellon Collection, National Gallery of Art

ization. Beyond the aloof mien of this young warrior-cavalier van Dyck discloses the secrets of his nature. When one contemplates the painting for a length of time, fine veils seem to rend themselves and we are permitted to see into the soul of this boy. The glance, which at first seems so haughty, betrays a tired sensuality, the handsomely formed lips, the pointed chin, the fine nose are all weak and rather feminine. Proust says somewhere that the members of the human body possess their own faculty of memory, which is independent of con-

sciousness. Something of this strange, autonomous life seems present in the gestures of this boy's hands.

Van Dyck's final turning to classicism did not remain an isolated phenomenon in the history of Western art. Somewhat later one notices the same tendency in all northern European painting. Van Dyck, shattered and tired, thus unconsciously helped to produce a new artistic epoch. He can be considered the founder of the English "society-portrait" of the eighteenth century.



Fig. 32. Van Dyck: Portrait of William II of Nassau and Orange as a Boy. Mellon Collection, National Gallery of Art



PHOTO COURTESY NATIONAL GALLERY OF ART

## NOTES

<sup>1</sup> I am particularly indebted to Mr. David E. Finley, Director of the National Gallery of Art in Washington, who was so kind as to give me the opportunity to study, under favorable conditions, the pictures in the Gallery, and who very graciously put at my disposal the photographs of the pictures in Washington which accompany this article. I wish also to thank Mr. John Walker, Chief Curator, and Mr. Charles Seymour, Jr., Curator of Sculpture, and Mr. Macgill James, Assistant Director, for their helpful information, especially concerning the provenance of the pictures; and Miss Mary Ann Farley and Mr. Robert Browning for the translation of this paper.

<sup>2</sup> There was already a highly developed art in the valley of the Meuse in the 12th century. The casting of bronze by Renier de Huy, the enamel work of Godefroid de Claire and Nicolas de Verdun were famous even outside the Netherlands. Between the art of this period and that of the 15th century there is no immediate relationship. It is possible, however, that in v. Eyck's conception of the picture as a kind of jewel there may be a revival of an indigenous tradition.

<sup>3</sup> See, for example, the miniatures of Jacquemart de Hesdin in his Book of Hours of Jean de Berry in Brussels and the calendar miniatures by the Brothers of Limbourg in the Très Riches Heures du Duc de Berry, in Chantilly. Prof. Erwin Panofsky is preparing a work on the Flemish miniatures of the late Middle Ages.

<sup>4</sup> Native of the region of Maastricht, according to most recent findings (Lyna, *Paginae Bibliographicae*, Brussels 1926 p. 114; Duverger, *Oud Holland* 1932 p. 161), Jan van Eyck was, before his arrival in Bruges, in the service of John of Bavaria, Count of Holland, at the Hague, from 1422 until 1424. Then he worked for Philippe le Bon, Duke of Burgundy in Lille from 1425-1430.

<sup>5</sup> Formerly in the Hermitage, Leningrad. Originally may have been the left wing of a domestic retable. (cf. J. Weale and M. W. Brockwell, *The van Eyck's*, London 1912 p. 98 ff.)

Oil painting transferred from panel to canvas in the 19th century. On this occasion

the picture seems to have been restored; the contours of floor-compositions, the stained glass window and the frescoes on the background wall were retouched.

<sup>6</sup> An example of an earlier panel which shows this decorative trait is the *Calvaire des Tanneurs* in the Museum of the Bruges Cathedral.

<sup>7</sup> The writer has attempted to demonstrate that the sources of v. Eyck's style lie in the School of Tournai (cf. *Münchener Jahrbuch* 1932 p. 320 ff. and in "Le Maître de Flémalle et les Frères van Eyck," Bruxelles 1939, passim.).

<sup>8</sup> See note 2.

<sup>9</sup> This picture seems to have been painted c. 1433, shortly after the completion of the Ghent retable, as the writer first suggested in *Münch. Jahrb.* 1932 p. 320.

The head types, especially that of the angel, are still reminiscent of the Singing Angels of the Ghent retable; however, the artist surpasses this work in the masterful representation of rich materials and precious stones and in the treatment of chiaroscuro and light-saturated colors. Also the fact that the setting is a pseudo-Romanesque interior, infers an origin after the Ghent retable, since Jan v. Eyck before the Ghent retable still made use of Gothic architecture (e. g. the *Madonna in the Church*, Berlin), while in all the later works he gives preference to Romanesque forms of architecture.

Friedländer (*Altniederl. Malerei*, Berlin, Vol. I, p. 104) suggests the date 1434. Robb (*Art Bulletin* 1936, p. 488) dates the painting before 1426, the year of the beginning of the Ghent retable. His argument is that the type of Annunciation placed in a church interior is earlier than the type in a bourgeois interior (see Annunciation in the Ghent retable). However we find nearly all the van Eyck Madonnas after the Ghent retable are placed in a church interior, according to what the painter wishes to express in these paintings.

As we have seen above, the Romanesque style of the church in the picture in the National Gallery implies execution after the Ghent retable.

<sup>10</sup> Only under the influence of Jan van Eyck, does one find now and then in later Flemish Annunciations, the Angel Gabriel clothed in royal splendor. Before this, the angel was always clothed in a simple white or blue robe.



<sup>11</sup> The architecture of the church was formerly considered a copy of the cathedral of Tournai (W. H. J. Weale, *The van Eycks*, London 1912, p. 98) or of Notre Dame de Dijon (Robb. op.cit. p. 506). In reality it is an imaginative architecture, and iconographical as well as artistic considerations caused v. Eyck to choose the then outmoded Romanesque style rather than the fashionable Gothic. (See Panofsky, *Art Bulletin*, 1935, p. 449, concerning the significance of the Romanesque style by Jan v. Eyck.)

<sup>12</sup> The idea of contrasting the Old and New Testament in the Annunciation, is to be found before v. Eyck, in Northern art as well as in Italian (for Northern art see for example, the miniatures in the *Très riches Heures du Duc de Berry* in Chantilly and the picture by Broederlam in Dijon; for Italian art see Simone Martini, Florence, Uffizi; Neri di Bicci, Arezzo, San Francesco). Yet there appears in these earlier pictures reference to the Old Testament only in the presentation of the prophets. The richness of the typological allusions in v. Eyck's picture is unique in Flemish painting and shows that he must have known the typological books of the late Middle Ages, (cf. *Speculum Humanae Salvationis*, *Biblia Pauperum*), although he did not follow them literally.

<sup>13</sup> The following inscriptions may be read on the floor:

"DALIDA VXOR S"

"SAMSSON MULTAS GENTES I[N]TERFECIT T [CONV]IVIO"

The representation of the zodiac on the floors of churches was not unusual in the Middle Ages. Even today examples of such floors are preserved, for example in S. Giovanni Battista and in S. Miniato in Florence. Dr. Panofsky has brought it to my attention that in van Eyck's picture the signs of the Zodiac are given in order in rows from back to front [the first two, sixth, seventh, and last two are invisible] in such a manner that Mary is kneeling at the spot where the sign of Virgo would come.

<sup>14</sup> The relating of the story of Moses to the Annunciation in the picture of v. Eyck is not surprising: the idea goes back to the medieval period. "Moses and the Burning Bush" appears in connection with the Annunciation in Honorius d'Autun, *Spec. Eccles.* in Annuntiat. Migne, *Patrol. Lat.* Vol. 172 col. 904 (cf. *Male, L'Art religieux en France au 13e siècle*, Paris 1919, p. 180) and in the *Speculum Humanae Salvationis* (see Breitenbach, p. 118).

<sup>15</sup> Matthew VIII, 11 and Matt. XXII, 32 describes Abraham, Isaac, and Jacob in heaven. Abraham is not present in the picture by v. Eyck; this may perhaps be explained by the fact that this patriarch was conceived as symbol of the Heavenly Father, who likewise is not immediately present in the painting but only symbolized by the light pouring through the windows.

<sup>16</sup> In spite of the strangeness of the restored beardless figure, we believe with Panofsky (*Art Bulletin* 1935, p. 450 note 32) that it was originally a figure of Christ. This interpretation of the seraphim is to be found in Ugo Panziera, *Epistole Spirituali* (cf. *Mistici del Duecento e del Trecento*, ed. A. Levasi, Milano s. d., p. 309): "Serafini, cioè ardore del supremo divino amore" and also in Dionysus Areopagita, *De caelesti hierarchia*. Cap. VII § I ff.

<sup>17</sup> See A. Liebreich, *Gazette des Beaux-Arts*, Vol. XIX 1938, p. 67.

<sup>18</sup> St. Bonaventura, *Il salterio della B. V. Maria*, Bologna 1872, p. 91: "Tu sei tempio e sacario del Spirito Santo e dell' altissima Trinità." See also *ibid.* p. 15: "Il Santuario confermato dalle mano di Dio è fatto tempio santo del tuo corpo." and p. 90: "Il glorioso numero di confessori, tempio di Trinitate ti appella."

See concerning this subject A. Liebreich, op. cit. p. 65 ff. where is found quoted still other medieval authors who have made similar metaphors describing the Virgin. Concerning the iconography of the Annunciation in a church interior, see Panofsky op. cit. and Robb op. cit.

<sup>19</sup> Panofsky says (op. cit. p. 450) that the stained glass window "transformed the light of day into the Light Divine" (to quote a magnificent formula of C. R. Morey) and was recognized as one of the most expressive symbols of the Christian revelation" in the Middle Ages.

<sup>20</sup> See Migne, *Patr. Graeca*, Vol. 116 t. III, p. 302. "Three windows light up man when he enters into the world. They signify the sublimity of the Trinity." Concerning the iconography of the legend of St. Barbara see B. Martens, *Meister Francke*, Hamburg 1929, p. 44 ff. and Panofsky op. cit. p. 450 note 30.

<sup>21</sup> "Lo sommo bene dell'anima è pace verace e perfetta" (Beata Angela da Foligno, *La via della salute*, cf. *Mistici* op. cit. p. 255). This expression is often repeated by the mystics of the Middle ages, for example, Jacopone da Todi, and Giordano da Pisa in Italy, Meister Eckhard, and Suso in Germany.

<sup>22</sup> Concerning the history of Dutch culture at this period see J. Huizinga, *Erasmus*, Basel 1928.—Concerning The Brothers of Common Life see Tolnay, *Hieronymus Bosch*, Bâle 1937, p. 25 ff.

<sup>23</sup> Formerly in the Collection Yturbe, Madrid. On the whole this painting is in a good state of preservation; the Christ Child and the robe of the Virgin have been retouched. Published by M. J. Friedländer, *Altniederländische Malerei*, Vol. XIV, 1937, p. 79 and pl. Nachtrag IV.

<sup>24</sup> Concerning the chronology of Petrus Christus, Cf. O. Pächt, *Belvedere* 1926, Vol. IX/X, p. 155 ff. and W. Schoene, *Dieric Bouts*, Berlin 1938, p. 56.

<sup>25</sup> See, for example, the miniature in the *Bréviaire of the Duke of Bedford* (1424-1433) Paris, B. N. lat. 17,294 fol. 56v. A frontal arrangement of the hut like that in the painting in Washington is found in a miniature in the *Lannoy Hours*, Baltimore, Walters Art Gallery, Ms. 281 fol. 79.

<sup>26</sup> Petrus Christus seems to be the first among Northern painters to make the orthogonals within the whole space converge at one point. See Kern, *Repertorium für Kunstwissenschaft* 1912, Vol. XXXV, p. 58 ff. and Panofsky, *Vorträge der Bibl. Warburg* 1924/25, p. 282 and 318.

<sup>27</sup> Memling's stay in Brussels at Roger's atelier is mentioned by Vasari. Concerning the chronology of Memling's work see Hulin de Loo, *Festschrift*, M. J. Friedländer 1927, p. 103 ff.

<sup>28</sup> See G. Marlier, *Memling*, Bruxelles 1934, where one may find an excellent characterization of the art of Memling.

<sup>29</sup> Exactly the same Virgin, with the same prayer-book in her hand, and Child Jesus in her lap, as well as a similar angel who gives the Child an apple with one hand and holds a violin in the other, are to be found in an early picture by Memling, painted about 1468 and preserved in Chatsworth, Duke of Devonshire Collection. Two other variants of the Virgin may be found in the Madonna of 1479 in the Hospital, Bruges, and the Madonna of Jacob Florens in the Louvre, c. 1485.

<sup>30</sup> Cf. K. Voll, op. cit. pp. 117 and 116.

<sup>31</sup> Formerly Wörlitz, Gothisches Haus. See Karl Voll, *Memling, Klassiker d. Kunst*, Stuttgart 1909, p. 136. Voll lists this picture among the doubtful works, and, indeed it seems that in the secondary parts (for example in the landscape) the hand of a pupil is present.

<sup>32</sup> The writer is preparing a work on the iconography of the harmony of the spheres in which he will publish many examples of this theme from ancient times.

<sup>33</sup> Formerly Collection Rodolph Kann, Paris. Fhr. v. Bodenhausen, Gerard David, Munich 1905, p. 186, says of the picture: "Eines der lebenswürdigsten Werke des Meisters, wenn auch nicht durchweg von eigener Ausführung." This hypercritical attitude seems to us unfounded. The painting is undoubtedly by Gerard David, Bodenhausen dates

the work after 1515, (i.e., after the journey to Antwerp). In our opinion this is too late, since the picture is less developed than the painting in Rouen dated 1509. An atelier copy is preserved in the Museum of Lisbon.

<sup>34</sup> These copies are: Collection P. Bosch, Madrid (v. Bodenhausen No. 24a); Antwerp, Museum (v. Bodenhausen No. 24b); Collection Stoop, London. (Fig. 13).

<sup>35</sup> The motif of Joseph knocking down chestnuts from the tree was copied by A. Isenbrandt in his picture in Munich, Alte Pinakothek (ca. 1525). (Repr. Heidrich, *Altniederl. Malerei*, pl. 89).

<sup>36</sup> A fine analysis of Gerard David's colorism is to be found in v. Bodenhausen, op. cit. p. 187.

<sup>37</sup> Cf. v. Bodenhausen, op. cit. The motif of the grapes in the Virgin's hand was used again later by Gerard David in his *Madonna Brignole-Sale*, Genoa.

<sup>38</sup> Formerly Collection Don Pedro Madrazo, Madrid. Weale, (*Burlington Magazine* Vol. XVI, 1909/10, p. 159) and M. J. Friedländer, (op. cit. II, p. 105 No. 41), considers the work as an original Roger. On the other hand, Destree, (Rogier v. d. Weyden, Paris 1930, I, p. 98), thinks it may be a work of a follower of Roger. Hulin de Loo (*Biographie Nationale de Belgique*, Vol. 24 (1926/27) Col. 73) believes that the picture is by Roger in collaboration with Vrancke v. d. Stockt: "Les parties accessoires telles que les chapiteaux et autres détails architecturaux portent sa [sc. Vrancke's] marque." The author is not able to recognize the hand of Roger anywhere in the painting and believes rather that the whole work is by Vrancke with whose style and colorism the picture well agrees. The picture has suffered; the face of Christ has been restored.

<sup>39</sup> Cf. the researches of Hulin de Loo (op. cit.) who was the first to attribute several works to this master. To his list may be added the *Presentation in the Temple*, Vienna, Gallery Caernin.

<sup>40</sup> The right arm of the figure of Christ has also been taken over by Vrancke from Roger, who in turn took it from Robert Campin, as the author has attempted to show in *Le Maître de Flémalle et les Frères van Eyck*, Brussels, 1939, p. 43.

<sup>41</sup> The idea of this narrow and relatively deep interior goes back to Campin (Werl retable) and was also occasionally employed by Roger.

<sup>42</sup> The left wing of the diptych by the Master of the Ursula Legend is evidently his own composition and not a copy of a lost work by Vrancke.

<sup>43</sup> I do not here treat the problem of the origin of the modern portrait in the beginning of the 14th century. Cf. in this regard H. Keller, *Die Entstehung des Bildnisses*, *Römisches Jahrbuch für Kunstgeschichte*, III, 1939, p. 229 ff. Prof. Richard Offner is preparing a work on the history of the portrait.

<sup>44</sup> Concerning such diptychs of Roger v. d. Weyden cf. Hulin de Loo, *Burlington Magazine*, XLIII, 1923, p. 53 ff. and XLIV, 1924, p. 179 ff.; of Memling cf. J. Held, *Burlington Magazine*, LXVIII, 1936, p. 176 ff. The portrait by Master Michiel in the National Gallery of Art was also originally a part of such a diptych (see below).

<sup>45</sup> Formerly in the Collection of Albert Fhr. von Oppenheim, Köln (cf. Karl Voll, *Memling*, Kl. d. Kunst 1909, p. 21). The brown garment appears to have been retouched. The conical cap was fashionable between 1465-75 (cf. Hulin de Loo, *Festschrift* M. J. Friedländer, 1927, p. 103).

<sup>46</sup> It is not absolutely out of the question that such a landscape was originally present in this portrait and might be discovered by means of X-rays. Concerning the chronology of Memling's portraits, see Hulin de Loo, op. cit. p. 103 ff.

<sup>47</sup> Formerly in Wörlitz, Gothisches Haus, and Dessau, Herzogliches Schloss. M. J. Friedländer (*Altniederl. Malerei* II 1924, p. 101 No. 294) says: "Besonders charakteristisch, um 1455." W. Schoene (*D. Bouts*, 1938, p. 61 No. 25): "Um 1450." The pose and the head-cloth of this portrait are very similar to the *Portrait of a Woman*, London, National Gallery (Friedländer No. 34), which is superior in execution to the painting in Washington. In the latter the drawing of the hands is noticeably weak and the eyes seem to have been retouched.

<sup>48</sup> Cf. J. Lippmann, *The Florentine profile portrait in the Quattrocento*. *The Art Bulletin* 1936, p. 54 ff.

<sup>49</sup> Formerly Collection Prince de Bourbon; Collection Maurer, Madrid. Concerning Master Michiel, cf. M. J. Friedländer, *Cicerone* 1929, p. 249; Winkler, *Pantheon* 1931, p. 175 ff.; Winkler, *Art in America*, 1930/31, p. 247 ff.; Glück, *Burlington Magazine* LXIII, 1933, p. 100 ff.; Richardson, *Art Quarterly*, 1939, p. 102 ff.

<sup>50</sup> Cf. Baldass, *Burlington Magazine* LXVII, 1935, p. 77 ff. This picture is, according to Baldass, a late work of the master.

<sup>51</sup> Formerly Collection Lord Spencer, Althorp. Inscription in the left upper corner reads: "Antonius Mor pingebat A° 1569." Concerning Antonio Moro, cf. G. Marlier, A. Mor van Dashorst, Bruxelles 1934. The similarity between the sitter in this portrait and the self-portrait in the Uffizi is not fully convincing.

<sup>52</sup> Cf. H. Hymans, A. Moro, Bruxelles 1910, p. 113 ff.

<sup>53</sup> Formerly Collection Crozat (18th Century) and Hermitage. Cf. Gustav Glück, *Van Dyck, Klassiker der Kunst* (2d ed.) p. 101 says: "Zu diesem Bilde gibt es in der Eremitage ein Gegenstück (No. 580)."

<sup>54</sup> Formerly Collection C. de Gagny, Grenoble and Hermitage. Cf. Glück, op. cit. p. 111. Cf. also Bode, *Rembrandt und seine Zeitgenossen*, 1906; Glück, *Kunstgeschichtliche Anzeiger*, 1905, p. 61; Glück, *Jahrbuch d. Kunstgeschichtlichen Sammlungen*, Wien 1920, p. 93.

<sup>55</sup> Formerly Collection Crozat (where the picture was already attributed to van Dyck); Coll. Somoff and Hermitage. Cf. Max Rooses, *L'oeuvre de Rubens*, IV, 1890, p. 136 (attributes to Rubens); Bode, op. cit. p. 269 and *Jahrbuch d. preuss. Kunsta. 1914*, p. 221; Glück, *Klassiker d. Kunst*, p. 114; L. v. Puyvelde, *Art in America* 1940, p. 3 ff. (attributes to van Dyck).

<sup>56</sup> Cf. Bode, J. d. p. K. 1914 p. 221.

<sup>57</sup> Cf. Félibien, *Entretiens*, 1666 (cited after Glück op. cit.).

<sup>58</sup> Glück (Kl. d. Kunst p. 531), names two drawings which van Dyck made of this garden portal in Rubens's house. One is mentioned in the inventory of Alexander Voet (1689), the other is in the possession of Frits Lugt, Haag (Holland). At the present time there are statues in the niches of the garden portal.

<sup>59</sup> Cf. v. Puyvelde, op. cit.

<sup>60</sup> Cf. L. Cust, *The sketch-book by v. Dyck*, London 1902. (Cf. for ex. Pl. 33 [after Raphael] and Pl. 35 [after Titian]).

<sup>61</sup> Cf. W. R. Valentiner, *Frühwerke des v. Dyck in Amerika*, *Zeitschrift für bildende Kunst* N. F. 21, 1910, p. 225 ff.

<sup>62</sup> Formerly Baron de Willebroeck; Collection Holford, London, cf. Glück, Kl. d. Kunst, p. 196. I believe the *Portrait of a Woman* in Rohoncz to be another picture of this same Marchioness Balbi. (Glück p. 176). This lady was a native of Antwerp. Van Dyck also painted her children in a portrait now in the National Gallery, London.

<sup>63</sup> Formerly Collection Duke of Wharton; Collection Sir R. Walpole. Cf. Glück, *Klass. d. Kunst* op. cit. p. 397. Van Dyck also portrayed another member of this family, Sir Thomas Wharton (Glück, op. cit. p. 468).

<sup>64</sup> Formerly Collection Brühl, Dresden, and Hermitage. Cf. Glück, Kl. d. K. p. 506. According to Ludwig Burchard the collar is characteristic of the years 1640-41.



# NOTE FROM AN ARTIST-JUROR

BY ALEXANDER JAMES

AN ANXIOUS YOUNG painter from Texas, another from Honolulu, an undaunted artist from her village in Maine, and an established painter of portraits, so esteemed perhaps in Chicago but just for now knocking them out (and easily too) somewhere in California—these four and hundreds more submit their works each year to some jury of selection: a jury which some Institution of Art has seriously appointed to sit (as they say) on contemporary painting. Not one of these artists would go to the trouble and the cost of boxing and shipping if he did not believe that his offering deserved recognition and stood a chance of acceptance.

After weeks of eager waiting the anxious young man from Texas—never before represented in a national exhibition—receives an announcement from this Institution of Art. It thanks him for his contribution to its Ninth Triennial Exhibition of Contemporary American Painting, and it tells him, too, that the Institution is pleased to have him represented by the painting entitled *Weary Steer*. His heart gives a leap and, deeply gratified, he goes back to his work with fresh faith and renewed vitality.

But not so with the lady in her home village in Maine. She has just had a rejection notice. It bewilders her and she is sunk. She feels better, a little, when she recalls some one once saying that juries play politics and give preference to their friends. Isn't it possible, sometimes, that a picture may never reach a jury? She's heard this, too.

And the painter of portraits from Illinois learns that his forty by fifty of F. B. I., Esq., has been fired. This is mighty hard to understand and he mumbles something like, "Well, that only goes to show." He's familiar with the work of three of those jurors. It was to be expected. His dealer's poor judgment it was, anyway, not his, that sent the portrait forward. He hopes F. B. I. will never know that it was turned down.

Thus it goes—right through hundreds whose works have been rejected. Each feels it a rebuff and seeks within himself for some possible explanation.

. . . .

FOR THESE AND others who have known the sting of rejection and are puzzled, who may possibly wonder if prejudice, stubbornness, indifference, or the like, on some juror's part may not explain their exclusion, it may thin the mists a little to describe, as an example, the deliberations of the jury which served the Corcoran Gallery of Art for its current biennial.

The five painters who comprised this jury were asked, before their first meeting, to bear in mind that the Committee on the Exhibition desires it to be as representative as possible, at the same time maintaining a high standard. It urged the jury to accept only such pictures as, in its judgment, would reflect credit on the artists and on the institution which was to exhibit them publicly. On the other hand, it reminded the jury that the Gallery felt its obligation to the artists as well as to the public and therefore requested that the standard should not be held unreasonably high, and asked for fair and liberal consideration of the work of every contributing artist.

There is no question of a juror's vivid sense of responsibility to the gallery which he is about to serve, to the painters whose works he is about to see and sift, and to the public which will view the final selection. He questions himself from the very start, he undertakes his chore anxiously. He wonders if his predilections for this or that form of art may not limit him in

his efforts to be fair and open-minded. He realizes keenly his fallibility, and then he draws a little comfort from the thought that the other four jurors are likely to come to a picture's rescue if he has failed to perceive its virtues. Roughly, this is a jury member's attitude—and in such spirit these five painters met to pass upon each and every one of some 2,700 paintings as singly they were placed before them.

Only one vote in a picture's favor was enough to save it for later review. It went to the "doubtful pile." Three favorable votes and a painting was tentatively accepted. There was no haste. Some pictures would stay before the jury longer than others. There were instances, many, when a painting would receive two favorable votes and often the chairman would turn to one of these men, or both, and ask, "Do you *really* like it?" If the answer were, "Yes, I do", he, although clearly not very much favoring the picture himself, would add his affirmative and thus give the picture life among the acceptables. A painting to which no one can respond, one which looks bad all through and is so considered by all five men is very likely not to be a good one. Such a work would go "out" more quickly than a picture which raised some small doubt. Another would go out because it was too frank an echo, both in matter and handling, of the work of some better forerunner. But however misunderstood a picture might be, if it had some little spark of authority, or what might appear to be originality, or good aim, it was likely to find a response with at least one juror.

After the 2,700 pictures had been gone over, what did the jury have? Approximately 650 doubtfuls and sixty tentatively accepted. So to begin again—with the doubtfuls first. Some abstraction was the first brought forward. The one whose single vote saved it for this reconsideration regarded it now as a more soberly planned arrangement than he had even thought at first, and he gave his view. The chairman suggested a vote and there were then two who said, yes, or all right, or raised a hand. A third member whom one would guess the least likely of the other three to add his vote for this painting, said yes, and the picture was in.

Seeing so many pictures seems to sharpen rather than dull the juror's judgments. As a dog man, through experience, distinguishes the thoroughbred from the mongrel—unfamiliar to him though the breed may be—so the painter, seeing these many canvases, seems to "get" (if not perceive) the difference between a real intention and the make-believe—between the man, honestly and ably on his own way, and the man who is either stationary, insincere, or stealing sand from the other fellow's pile.

No doubt, some day there may be worked out a fairer system for culling pictures than the one here described. Up to now, however, it seems to many the best we have. Every museum director, as well as every painter, would welcome any new plan that could promise the perfect way. In the meanwhile, let those who contemplate submitting their works to national juries rest reassured that though all men, including jurors, are fallible, every painting entered calls forth the utmost in impersonal and anxious consideration which a jury can give.

ON THE NEXT four pages we reproduce several paintings selected by the Editors from the Corcoran Biennial Exhibition on view in Washington through May 4.





ISABEL BISHOP: LUNCH HOUR. INCLUDED IN THE CORCORAN BIENNIAL



MAX WEBER: POOR FISHING. AWARDED THE THIRD W. A. CLARK PRIZE (\$1,000) IN THE SEVENTEENTH CORCORAN BIENNIAL AT WASHINGTON

## THE CORCORAN BIENNIAL

THIS YEAR'S CORCORAN BIENNIAL contains a surprising number of religious paintings, enough, considering that more were submitted than accepted, to mark a new trend. The American Scene as typified by Grant Wood is forgotten; Professor Wood himself is absent. The more recent exponents of shallow, routine social consciousness are gone. Lacking, too, is any preponderance of big exhibition pieces.

In selecting the pictures and making the awards the jury evidently was most interested in creditable painting and serious purpose. The show is smaller than the last Biennial, containing only



CHARLES M. WEST, JR.: THE NARROWS. IN THE SEVENTEENTH CORCORAN BIENNIAL





*Left:* FRED NAGLER: THE GOOD SAMARITAN. AWARDED THE SECOND CLARK PRIZE (\$1,500). *Right:* SYGMUNT MENKES: DOLCE FAR NIENTE. AWARDED FOURTH CLARK PRIZE (\$500). *Below:* ALEXANDER JAMES: EMBATTLED FARMER. ALL ARE IN THE CORCORAN BIENNIAL. (MR. JAMES, A MEMBER OF THIS YEAR'S JURY, WROTE THE ARTICLE ON PAGE 201)







HENRY LEE MCFEE: FROM THE  
VEGETABLE KINGDOM. IN THE  
CURRENT CORCORAN BIENNIAL





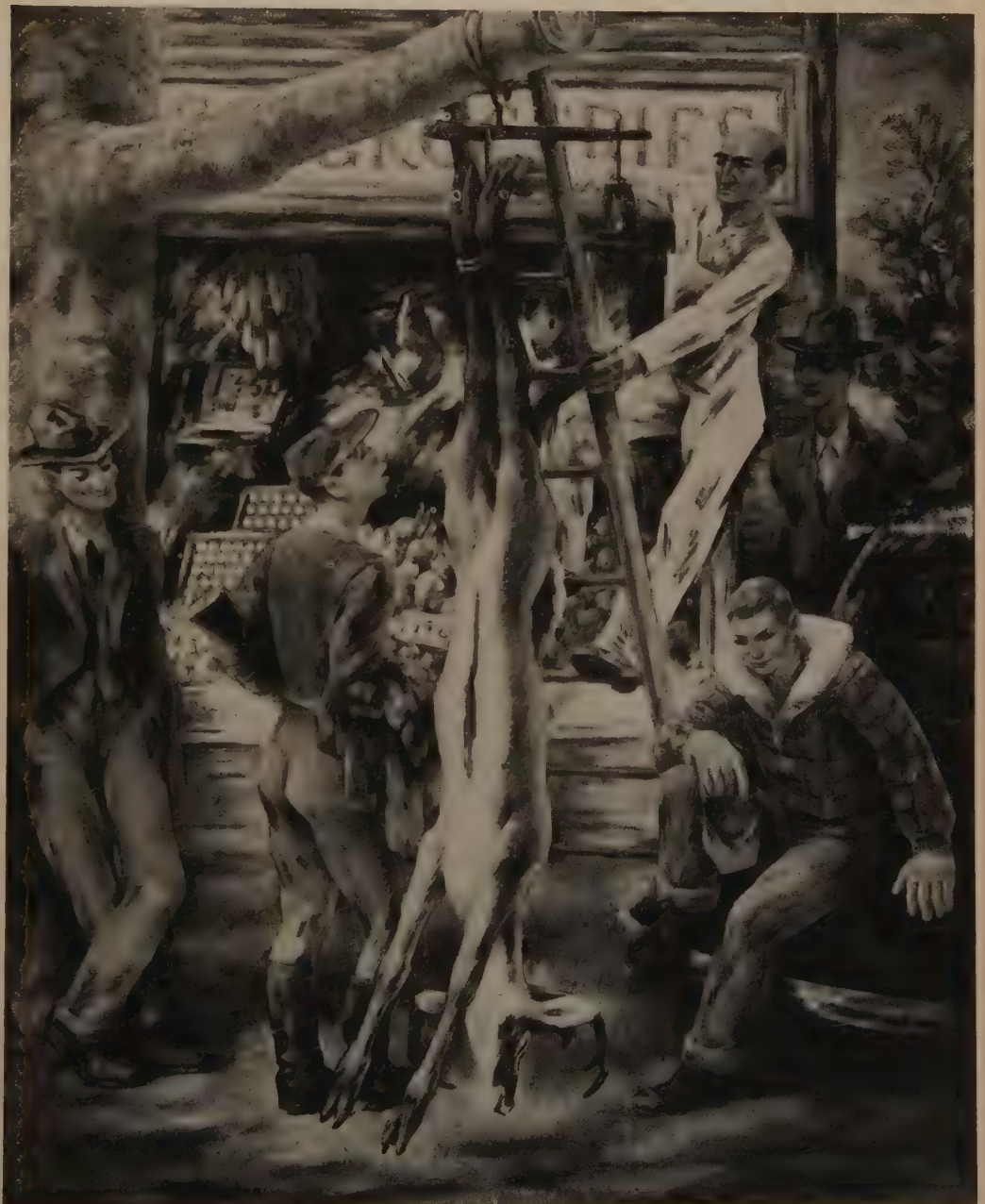
339 pictures from twenty-five states. Artists from New England and the Middle Atlantic States barely outnumber those from the Middle West. And every section has contributed work of high standard.

In admiring the exhibition do not underestimate the value of the jury's selection and hanging. The show depends on it. Corcoran juries have a stiff job. Before the meetings in New York and Washington (at which 2700 pictures are duly considered) members of the jury, together with members of the Corcoran staff, invite a considerable number of pictures (not painters) to the exhibition. This year 205 pictures were so invited and any artist whose work, considered for invitation, was not taken, could send it to one of the full jury meetings announced in advance. All this preliminary labor is undertaken to spare as many artists as possible the expense of shipping their work to Washington or New York and home again. Considering these facts it is a little hard to understand why some of the painters whose work was not selected in advance are heard to grumble.

This year the jury was made up of the following American painters: Franklin C. Watkins, Philadelphia, Chairman; Francis Chapin, Chicago; Russell Cowles, New York; Guy Pène du Bois, New York; and Alexander James, Dublin, New Hampshire.

The exhibition remains on view in Washington through May 4.

RUSSELL COWLES: THE HAPPY HUNTERS. IN THE CORCORAN BIENNIAL EXHIBIT







DAN LUTZ: CENTRAL PARK, DECATUR. WINNER OF THOMAS B. CLARKE PRIZE AT NATIONAL ACADEMY ANNUAL FOR BEST FIGURE COMPOSITION

## NEW YORK LETTER

BY HOWARD DEVREE

THIS NEW YORK season has been unusually prolific of contrasts both in one-man and group shows. But it may be doubted if any season ever brought forward three exhibitions of American painting in which the contrasts were more striking than in the three which opened simultaneously on March 10. The Academy's one hundred and fifteenth annual and the Whitney's "This is Our City" are still current, while the first of a projected series of annual exhibitions by members of the Modern Painters and Sculptors group is just closing at the Riverside Museum.

Let us begin with the Academy. After two or three years of some turbulence within the sacred gates while that more or less august body was under the direction of the late Jonas Lie, somnolence has settled back upon the portals over which the raven croaks "Nevermore!" Some two hundred and fifty oils, fifty pieces of sculpture (so-called) and nearly two hundred examples of graphic art have been assembled. The list of prizes this year runs to seventeen, most of them pretty thin and juiceless specimens. The graphic section in the Academy Room—juried by John Taylor Arms, Kerr Eby, and Stow Wengenroth—again runs away with this big, empty, formal annual and is by far the most interesting part of the show. It is, in fact, a good show by itself.

In the South Gallery appear paintings by Augustus John, Stanley Spencer, Jacob Dooyewaard, and Segonzac, looking strangely out of place among the solemn academic performances round about. There are in other parts of the room, to be sure, *Central Park, Decatur*, by Dan Lutz, and the *Furbelows* which is certainly one of Albert Sterner's best still lifes. To the first went the Thomas B. Clarke Prize and to the latter

the Carnegie Prize, while to *Hilly Street* by Giovanni Martino also justly went the S. J. Wallace Truman Prize. But the rest of the gallery is innocent of anything to arrest the attention. The Center Gallery includes a nude by Paul Trebilcock, as dull as the neighboring nude by Randall Davey is flamboyant; and they look out across space to the anemic *Youth* by Joseph Boston and the postery sensational *Blood Purge* by Lilian Genth. Of merit in this gallery are Abraham Harriton's *Journey in the Wilderness*, Sol Wilson's *The Storm*, and Nicola Ziroli's accomplished still life. It is merciful in both galleries in passing not to mention most of the sculpture.

Keith Shaw Williams' *Girl With Print*, Tosca Olinsky's still life, Charles Harsanyi's landscape, and a characteristic Jay Connaway marine lend fitful life to the Vanderbilt Gallery. But that shrine also encloses such time-sampled works as Luigi Lucioni's *Ethel Waters* which was at the Carnegie two years ago, and Leon Kroll's *Road From the Cove* which I thought was long since collecting dust in some provincial museum, if not well lost in the vast basements of our own Metropolitan. So, after a glance at Alfred Mira's delightful *Heart of the Village*, one hastens back through the serried ranks of the prevailing academicians who continue to contribute just as somnolently as of yore. One finds haven in the print room, which is a true delight, even though much of this material, too, has been seen before.

The Modern Painters and Sculptors, many if not most of whom were dissidents from the Artists' Congress in last year's schism which involved the Spanish Loyalists, Stalin, Nazism, Fascism, Communism, and a variety of other isms so closely related to American esthetics, have put together an exhibition of oils, sculpture, water colors, drawings, and prints which fills the Riverside Museum's galleries to overflowing with a lively, predominantly modern show. Here is work which ranges from the left-wing academism of Milton





: RENOIR: STILL LIFE. 1871. *Right:* RENOIR: THE FLOWERED HAT. 1897. FROM THE RENOIR CENTENARY SHOW, BIGNOU GALLERY, NEW YORK

GEORGE GROSZ: EARLY MOON. ONE OF THE ARTIST'S RECENT OILS CURRENTLY SHOWN AT THE WALKER GALLERIES, NEW YORK





Avery and some of the members of the American Abstract Artists group, to the vanishing Americans of Isabel Bishop and the homely, comfortable folk of Anne Goldthwaite; from the personal impressionism of Edwin Dickinson to the cool and capable intellectual abstractions of Vaclav Vytlačil, who continues to paint rings around most of the other practitioners in this field; from the super-Matisse still-lives of Menkes to the sombre people and landscapes of Paul Mommer; from the decorations of Amadée Ozenfant and Joseph Stella to the dryly satiric comments of Louis Bouché; and from the intelligently applied abstraction-realities of Morris Davidson to the surging Negro subject fantasies of Coulton Waugh and the romantic realism of Franklin C. Watkins. The sculpture runs the gamut from de Creeft's sterling craftsmanship to the abstractions of Wheelock, the decorative semi-abstracts of Rhys Caparn, the humor of Arline Wingate. It is a galvanic first show for the new organization. Hail and salute.

The Whitney's "This is Our City" was undertaken for the Greater New York Fund and it grew in the making until an

event destined for a couple of galleries filled the whole museum and became one of the most interesting attractions that this vanguard of contemporary American art has put together. The two hundred and fifty examples include oils, water colors, pastels, drawings, and prints, covering the period from impressions of the city by Bellows, Glackens, Henri, and Luks, through Sloan, Lawson, Coleman, Demuth, on down and along with Miller, Marsh, and a number of their students who might perhaps be grouped as the "marshmillers", and into the realm of Hopper, du Bois, Bouché, Picken, and others, to end with Peggy Bacon's roof-top feline serenaders, the owlish surrealism of Guglielmi, and the satire of Gropper. The New Yorker is much of the time far from being a hundred per cent sold on the eternal value to the cosmos of this thing called New York, but the Whitney's show—without glossing over the shortcomings of the metropolis—is calculated to make the hardened citizen as well as the casual out-of-town visitor find his heart beating faster at the composite panorama of New York.



DE CREEFT: TWO OLD FRIENDS.  
BEATEN LEAD. SEEN IN GROUP  
SHOW OF MODERN PAINTERS AND  
SCULPTORS, RIVERSIDE MUSEUM



This is one of the most arresting shows of the season and it challenges in so many ways. There is the temptation to go back and forth—to check up on how well Luks' wharf vignette stands up after all these years alongside some waterfront apperception of today and to compare Sloan's *Sixth Avenue El at Third Street* with Philip Evergood's *Street Corner*, or Max Weber's early and abstract *New York* with Lyonel Feininger's recent *Manhattan*.

Museums from the east coast to Chicago and Los Angeles and dozens of galleries and private collections have been raided to make "This is Our City" a justly proud exhibition.

AT THE PRESENT time, too, getting away from the big group exhibitions, it is possible to get the full length measure of two extraordinary painters in shows devised for the purpose. The Bignou Gallery has been conducting a Renoir centenary exhibition, the earliest painting being a flower piece of 1858 which seemingly harks back to Monnoyer and the Dutch of that period in its manner. Or one notes—with Picasso of

yesterday in mind—the strangely proportioned figure of a bather of 1885, broad of beam and with figure tapering up to a seemingly disproportionate head. And there is a portrait of the middle nineties with texture of a blouse managed in a thin and almost smeary wash yet so brilliantly giving at a short distance the effect of sheerness. Also there are the high-keyed figures and landscapes and still lifes of the second decade of the twentieth century with forms more realized with less solidity than in the era of the bather mentioned above. Since the Renoir show at the Metropolitan a few years ago, this is the most striking and comprehensive display of the painter's development that has been staged. And a very good show it is.

Lyonel Feininger, long an expatriate, is to me one of the most interesting of our living painters. He will be seventy in July and had lived most of his life in Europe before returning to this country in 1936. He had been a member of the famous *Blaue Reiter* group in Munich of which Klee and Franz Marc were members. He admired Klee for his subtlety

(Continued on page 219)



LYONEL FEININGER: VILLAGE CHURCH. OIL. 1926. 32" X 39". SEEN IN ONE-MAN RETROSPECTIVE SHOW AT THE BUCHHOLZ AND WILLARD GALLERIES



# THE PRESIDENT ACCEPTS THE NATIONAL GALLERY OF ART

*On the evening of March 17, 1941, President Franklin D. Roosevelt gave the following address at the dedication of the National Gallery of Art. Others participating were Chief Justice Hughes (as Chancellor of the Smithsonian Institution), Rev. Ze Barney Phillips, Mr. David K. E. Bruce, President of the Gallery, Mr. Samuel H. Kress, and Mr. Paul Mellon.*

IT IS WITH a very real sense of satisfaction that I accept for the people of the United States and on their behalf this National Gallery and the collections it contains. The giver of the building has matched the richness of his gift with the modesty of his spirit, stipulating that the Gallery shall be known not by his name but by the nation's. And those other collectors of paintings and of sculpture who have already joined, or who propose to join, their works of art to Mr. Mellon's—Mr. Kress and Mr. Widener—have felt the same desire to establish, not a memorial to themselves, but a monument to the art they love and the country to which they belong. To these collections we now gratefully add the gift from Miss Ellen Bullard and three anonymous donors, which marks the beginning of the Gallery's collection of prints; and also the loan collection of early American paintings from Mr. Chester Dale.

There have been, in the past, many gifts of great paintings and of famous works of art to the American people. Most of the wealthy men of the last century who bought, for their own satisfaction, the masterpieces of European collections, ended by presenting their purchases to their cities or their towns. Great works of art have a way of breaking out of private ownership into public use. They belong so obviously to all who love them—they are so clearly the property not of their single owners but of all men everywhere—that the private rooms and houses where they are hung become in time too narrow for their presence. The true collectors are the collectors who understand this—the collectors of great paintings who feel that they can never truly own, but only gather and preserve for all who love them, the treasures they have found.

But though there have been many public gifts of art in the past, the gift of this National Gallery, dedicated to the entire nation and containing a considerable part of the most important work brought to this country from the continent of Europe, has necessarily a new significance. It signifies a relation—a new relation here made visible in paint and in stone—between the whole people of this country, and the old inherited tradition of the arts. And we shall remember that these halls of beauty, the creation of a great American architect, combine the classicism of the past with the convenience of today.

In accepting this building and the paintings it contains, the people of the United States accept a part in that inheritance for themselves. They accept it for themselves not because this Gallery is given to them—though they are thankful for the gift. They accept it for themselves because, in the past few years, they have come to understand that the inheritance is theirs and that, like other inheritors of other things of value, they have a duty toward it.

There was a time when the people of this country would not have thought that the inheritance of art belonged to them or that they had responsibilities to guard it. A few generations ago, the people of this country were taught by their writers and by their critics and by their teachers to believe that art was something foreign to America and to themselves—something imported from another continent and from an age which

was not theirs—something they had no part in, save to go to see it in a guarded room on holidays or Sundays.

But recently, within the last few years, they have discovered that they have a part. They have seen in their own towns, in their own villages, in school houses, in post offices, in the back rooms of shops and stores, pictures painted by their sons, their neighbors—people they have known and lived beside and talked to. They have seen, across these last few years, rooms full of painting by Americans, walls covered with the painting of Americans—some of it good, some of it not good, but all of it native, human, eager, and alive—all of it painted by their own kind in their own country, and painted about things they know and look at often and have touched and loved.

The people of this country know now, whatever they were taught or thought they knew before, that art is not something just to be owned but something to be made: that it is the act of making and not the act of owning which is art. And knowing this they know also that art is not a treasure in the past or an importation from another country, but part of the present life of all the living and creating peoples—all who make and build; and, most of all, the young and vigorous peoples who have made and built our present wide country.

It is for this reason that the people of America accept the inheritance of these ancient arts. Whatever these paintings may have been to men who looked at them a generation back—today they are not *only* works of art. Today they are the symbols of the human spirit, and of the world the freedom of the human spirit made—a world against which armies now are raised and countries overrun and men imprisoned and their work destroyed.

To accept, today, the work of German painters such as Holbein and Dürer and of Italians like Botticelli and Raphael, and of painters of the Low Countries like Van Dyck and Rembrandt, and of famous Frenchmen, famous Spaniards—to accept this work today on behalf of the people of this democratic nation is to assert the belief of the people of this nation in a human spirit which now is everywhere endangered and which, in many countries where it first found form and meaning, has been rooted out and broken and destroyed.

To accept this work today is to assert the purpose of the people of America that the freedom of the human spirit and human mind which has produced the world's great art and all its science—shall not be utterly destroyed.

Seventy-eight years ago, in the third year of the War Between the States, men and women gathered here in Washington to see the dome above the Capitol completed and the bronze Goddess of Liberty set upon the top. It had been an expensive and laborious business, diverting money and labor from the prosecution of the war, and certain citizens found much to criticize. There were new marble pillars in the Senate wing and a bronze door for the central portal and other such expenditures and embellishments. But Lincoln, when he heard the criticisms, answered: "If people see the Capitol going on, it is a sign we intend the Union shall go on."

We may borrow the words for our own. We too intend the Union shall go on. We intend it shall go on, carrying with it the great tradition of the human spirit which created it.

The dedication of this Gallery to a living past, and to a greater and more richly living future, is the measure of the earnestness of our intention that the freedom of the human spirit shall go on.





Aaron Sopher, Baltimore artist, attended the opening of the National Gallery of Art, sketched some of the 8,822 people who were present

## NEWS AND COMMENT

BY JANE WATSON

### *Albert M. Bender: Friend and Patron*

THE DEATH OF Albert M. Bender in San Francisco on March 4 deprives this country of one of the most enlightened and effective art patrons it has ever known. In the August, 1938, issue of the Magazine we published an article on Mr. Bender's benefactions and the point of view which motivated them, written by Katherine Field Caldwell. She told how this gentle, kindly, business man with a substantial but not overpowering income, came to devote almost ninety per cent of it to encouragement and support of the arts of his time, giving particular preference to the artists of his community. In fact, long before the government had stepped into the breach, Mr. Bender in San Francisco was running a one-man bureau of fine arts, the artists of the region profiting from a patronage that was both given and received with respect.

Although obviously the gauge of his contribution is neither numerical nor financial, some idea of its scope may be obtained from the fact that during his lifetime he gave 1,090 objects to the San Francisco Museum of Art alone. In memory

of his cousin, Anne Bremer, an artist, he established a scholarship fund for talented and impecunious students and also a library at the California School of Fine Arts, where she had been a student. Mills College has received many donations, including a library devoted to modern literature and fine printing. While the University of California and other institutions of the region also profited from Mr. Bender's generosity, his most important contribution was his active support of the artists, given wherever possible through outright purchase of their works.

While portions of the Bender collection are shown throughout the year at the San Francisco Museum of Art, it has become a practice to show it more comprehensively during the Christmas season. In the current issue of the Museum's *Quarterly Bulletin*, published before he died, Dr. Grace L. McCann Morley, director of the museum, pays tribute to Mr. Bender. From her remarks we quote the following:

"... The artists of the Bay Region are his friends, and he has constantly been their encourager and patron. He is devoted to art and always has been, but art to him is a very human thing,



inseparable from the human beings that made it. Yet, though gradually the leading artists, young as well as established, are finding representation in the collection, the enthusiasm of friendship has been tempered by critical judgment and Bay Region art is represented by its most gifted artists in excellent examples. Artists from elsewhere—many famous names among them—often appear because of personal interest, but more often because fine examples of their work make the collection stronger as a representation of what is living in the world of art today. Albert M. Bender believes that art flourishes only if it is understood, appreciated, purchased as it is produced. He does not expect every painting or sculpture to be a masterpiece, he knows that every good work has importance for its own time because of its living quality, he is content to let the future discern the masterworks if he can lead the public to see its own time reflected worthily in its art, and can help the creative artists to live while they work."

This does not mean that Mr. Bender discounted the value of works of the past. On the contrary. No one with so strong a regard for art could fail to have a sense of its continuity. Those less concerned with the essentials of its growth are more apt to be preoccupied with measuring rods and boundaries.

### *Concetta Scaravaglione's First One-Man Show*

IT IS EXTREMELY difficult for sculptors to find adequate means of exhibiting their work to the public, almost impossible outside of the larger metropolitan centers. It is therefore particularly gratifying to find the Virginia Museum of Fine Arts in Richmond giving a one-man show to Concetta Scaravaglione, one of our most distinguished sculptors. The exhibition, which continues until April 14, traces her entire career. This is the first time that her work has been shown on any such scale. The display should gain increasing respect for a woman artist whose



*Concetta Scaravaglione: Two Women. Mahogany. Lent by the Whitney Museum of American Art to the artist's one-man retrospective sculpture exhibition, Virginia Museum of Fine Arts, Richmond, Virginia*





*The Newark Museum has announced the acquisition by purchase and one donation of eleven paintings by living American artists not previously represented in its collection. All oils, new additions include work by Alexander Brook, Georgina Klitgaard, John Koch, Yasuo Kuniyoshi, Edward Hopper, Marsden Hartley, Katherine Schmidt, Henry Varnum Poor, Don Merrigan, Murray Kosanobu, and Charles Goeller, the last three being New Jersey artists. Reproduced here are: UPPER LEFT: Kuniyoshi: Milk Train. LOWER LEFT: Koch: The Supper Table. Presented by Henry H. Wehrhane. ABOVE: Brook: Tragic Muse*

sculpture combines sensitivity with strength, who has been consistently true to herself and to her medium of expression.

### *Art Films to Packed Houses*

ART EDUCATION film program that calls for double showings and plays to packed houses is the triumphal achievement of M. Benson, Director of the Division of the Education at the Philadelphia Museum. Mr. Benson has selected seventy films, both foreign and domestic, from among nearly a thousand which were previewed last summer. Differing widely in approach and presentation, all relate directly to the principal mediums of art expression. And, incidentally, these art films have attracted almost double the attendance at last year's program which was devoted mainly to the straight documentary film.

The films have been run Saturday and Sunday afternoons at the Philadelphia Museum. Admission is free, thanks to individual donors who defray all expenses. The program is comprised of films showing design in nature and in useful objects, films relating to architecture, sculpture, painting, pottery, weaving, arts and crafts, graphic arts, abstractions, puppetry, pho-

tography, and the motion picture itself. It presents a coordinated, planned program of visual instruction which ranges from views of the practical realities of steel construction to the mysteries of Angkor (or turn this about if you consider steel construction the greater mystery); from a study of Jan van Eyck's panels in the Antwerp cathedral to a demonstration of contemporary fresco painting.

In addition to the continuing film program the Philadelphia Museum is repeating a series of free lecture-demonstrations on painting techniques through the ages; a series of lectures on the arts of the Orient. Workshop classes and demonstrations for children are conducted Saturdays, with the cooperation of the Work Projects Administration. Consultants are Ahron Ben-Shmuel, Julius Bloch, Charles Gardner, George Howe, Benton Spruance, and Julia Vanderbilt.

### *Fifty-Fifty*

THE FEDERATION OF MODERN PAINTERS AND SCULPTORS has issued a protest against exploitation of artists for benefits. It asks that fifty per cent of the proceeds of sales of their work for war relief or other causes be granted the artists. Such a demand





Francis Chapin: *Little River*. Oil. First gift from the Society for Contemporary American Art to the Art Institute of Chicago

would surely not seem unreasonable. There is no reason why the artist should be the only party in such transactions to receive no benefit whatever.

To serve as example, the Federation cites the practice of the China Aid Council which is selling paintings and sculptures for the benefit of Chinese war orphans. Works are priced uniformly at \$100, fifty of which goes to the artist and fifty to the cause. In view of some of the artists named as contributors it would seem that the purchaser is still the principal beneficiary. In addition to the works by contemporary American artists, the Council is also offering a sampling of present-day Chinese art.

On the other hand, the Federation points out, the *New Masses*, raising funds for its own self-preservation, asks the artists to give their works for sale gratis. We leave you, as they do, to draw your own conclusions.

### *Not the Picture but the Frame*

THE AMERICAN ARTISTS Professional League is up in arms because the frame enclosing Howard Chandler Christy's magnum opus, *The Signing of the Constitution*, has not been given due recognition. Published in the March issue of the *Art Digest* is a letter from the League's National Secretary to the President of the National Geographic Society protesting not because the Society's magazine reproduced the painting in a double-page color spread, but because it neglected to acknowledge the achievement of the frame-maker, although it did give credit to Mr. Christy. It asks, in the name of the artists and craftsmen of the country, in the interests of the development of the visual arts, that amends be made.

Of course this is frightfully important. Paintings have been known to be bought for their frames. Perhaps in this case the Congress of the United States is the guilty body. For the \$30,000 appropriation for the picture neglects to make specific mention of the frame or its maker. Surely, it was not just recklessly thrown in.

In any event all this is quite aside from a weightier problem which confronts our legislators. And that is, as we pointed out in this section last July, what to do with the painting they so blithely commissioned. It is still blocking one whole side of the rotunda in the Nation's Capitol. The only point of agreement as to its disposition seems to be that it certainly cannot stay where it is. These are dangerous times. At any moment a Mrs. Dillingham or some indignant and indigent artist might get excited and put a foot through it.

### *Frick Builds Underground*

PLANS TO ERECT a vault adjoining the buildings of the Frick collection and art reference library in New York have started rumors that it is intended as a bomb shelter. Its immediate purpose is to relieve present overcrowding and to provide more satisfactory storage space. The structure is to extend ninety feet underground and three feet above the surface, an architectural departure which should be a source of mild wonder in a city devoted to skyscrapers. However, its setting will make it less remarkable than it would be elsewhere. For the former Frick residence, quintessence of manhattan luxury, spreads outward not upward where land is at a premium.



SEVENTEEN STORES THROUGHOUT the country are sponsoring production and sales of the winning designs from the Museum of Modern Art's industrial design competition which were announced in February. As a protection to designers and manufacturers the designs themselves have not been reproduced or publicized. A detailed report will be made by the jury later when the designs are released for publication. Winners were selected in all categories previously announced, except in the case of the competition for design of dining room furniture where the results were not satisfactory. Alfred H. Barr, Jr., in a preliminary report stated that the competition had brought out good designs in all categories, but that it had uncovered one outstanding new development in furniture design in the entries of Eero Saarinen and Charles O. Eames whose submissions matched a reasonable and intelligent structural idea with a brilliant expression." We look forward to seeing Mr. Saarinen's and Mr. Eames' designs and the finished product, which Mr. Barr believes will mark a definite advance over any previous achievement in unit furniture for a living room.

### *Gallery for West Palm Beach*

JOHN I. T. FRARY, author, and member of the Cleveland Museum staff, we are indebted for an account of the new Norton Gallery and School of Art in West Palm Beach, Florida. Less than a year elapsed between the initial announcement of the gift planned by Mr. and Mrs. Ralph Norton of Chicago to the Palm Beach Art League, and the opening in February. The building was designed by Marion Sims Wyeth, architect, and is decorated with sculpture by Paulanship. One story in height and of simple design, it contains, besides a circular lobby and seven exhibition rooms, four students' studios and a larger one for class work. There is also an auditorium with seating capacity of about three hundred and fifty, with a stage and dressing rooms

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*Elizabeth Engelhard: Susan. Oil. Awarded the Renaissance prize at the Art Institute's Forty-fifth Annual, Artists of Chicago and Vicinity*



*Rentiss Taylor: Turkey in the Straw, Morelia. Water color from the artist's recent one-man exhibition at the Whyte Gallery, Washington, D. C.*



# NEW BOOKS ON ART

BY FLORENCE S. BERRYMAN

## Byzantium's Greatest Monument

*Hagia Sophia*. By Emerson Howland Swift. New York, 1940. Columbia University Press. Price, \$10.00.

"HAGIA SOPHIA HOLDS a unique fascination for the layman," Emerson Swift says in his introduction to this splendid volume, because it is "the only great building of Europe which has endured and been in constant use for more than fourteen centuries."

Despite the fact that the primary appeal of this book is to the architect, it has a definite interest for the general reader with a love of history and the fine arts, for architecture more than any other art has the power to recreate the great past. Although there have been many appreciations and brief sketches of Hagia Sophia in magazines and newspapers, Professor Swift's monograph is the first authoritative and complete study in the English language. In addition to his own research carried out while the church was still used as a mosque, he has included critical studies of all former scholars' works. His extensive bibliography and copious footnotes will guide the specialist to these publications in many languages.

The volume happily has a dual nature; the first five chapters deal with the history and appearance of Hagia Sophia in terms suited to the lay reader; the later chapters comprise a detailed technical study of the building, "from ground floor to dome, to its adjuncts, to its furnishings, and to the subordinate structures around it," for the specialist. The illustrations include forty-six collotype plates, many from negatives made by the author, which give the church's present aspects, as well as old etchings and engravings showing it in past centuries. There are also thirty-four diagrammatic and detail line-cuts of measured drawings, etc., for the architect. The only omissions are the mosaics which have been uncovered, but which Professor Swift found it impossible to reproduce at this time.

He gives opinions of writers from the time of the church's building, on its beauties and wonders, and provides a comprehensive history, from its inception as a mere dream in the mind of Constantine, to its opening as a museum in 1934 by Mustapha Kemal. The author describes the church's structural character and plan, which reveal its architect, Anthemius, as more truly an artist than an engineer, in view of his daring and sometimes dangerous solutions to problems.

In a chapter on principles of design, Professor Swift gives fairly extensive summaries of studies in German by Andreades, Sedlmayr and chiefly Zalusky, whose monograph he declares "the soundest analysis of the esthetics of Hagia Sophia and the most comprehensive study of the compositional principles."

As the Balkan crisis approaches a climax, with the Nazi bombing fleet on the Turkish border, adding a new worry for art lovers throughout the world, this study of Hagia Sophia acquires in addition to its permanent value, a special timeliness.

## The Negro as Artist and Subject

*The Negro in Art*. Edited by Alain Locke. Washington, D. C., 1940. Associates in Negro Folk Education. Price, \$4.00.

THE NEGRO AMERICAN has long been recognized for his gifts in the time-arts, but only in the past decade have his achievements in the arts of space become familiar to the general public. *The Negro in Art*, with nearly four hundred illustra-

tions, is undoubtedly the most extensive treatise to date on the subject of the Negro Americans' work in the fine arts.

"The Negro's creative career in the fine arts is longer and more significant than is generally known," says Professor Locke, and emphasizes the fact with the records of earlier Negroes, beginning with Juan de Pareja and Sebastian Gomez, servant apprentices of Velasquez and Murillo, respectively, and others assembled from various sources which he lists in a bibliography, but which will be new to most readers. He points out that the Negro is having his second rather than his first career in the fine arts, in view of the fact that African Negroes were outstanding practitioners in the spatial arts centuries ago. The race's pre-eminence in music, drama, and the dance, during its first century or more in America was not due to preference for these forms of expression, but to the limitations of Negroes' social status, and inability to obtain the tools and training for the other arts.

*The Negro in Art* is primarily a picture book in which the works are allowed to speak for themselves. Professor Locke has written brief but illuminating introductions to each of the volume's three parts, as well as a foreword and biographical data. Part I deals with the Negro as artist, including biographies of ninety individuals, and over two hundred and twenty illustrations, with each artist represented several times, thus giving the reader an idea of his development and change.

Almost as important, in Professor Locke's opinion, as the Negro's creative output, is the Negro theme in art which is traced in Part II. The public is perhaps a little better acquainted with this subject, which in the present volume, covers more than four centuries. Professor Locke could have extended it back to Roman times. He begins, however, with Italian Renaissance painters, who introduced Negroes in representations of the Magi, and gives an extremely interesting, though not exhaustive, gallery of works by old masters and an even larger collection by contemporary painters, to a total of more than a hundred illustrations.

"The deep and sustained interest of artists generally in the Negro subject," he says, "evidences appreciative insights which, if better known, might prove one of the strongest antidotes for prejudice."

In a final brief section, Ancestral Arts are considered, African Art and Regional styles, with forty-four illustrations of statuettes, decorative objects in wood and metal, and a few works by Picasso, Modigliani, and other contemporary artists, inspired by African art.

The only outstanding omission in the book, seems to be the Bush Negroes of Dutch Guiana, who were the subjects of considerable research about a decade ago by the American Museum of Natural History.

## Art of Original Americans

*Indian Art of the United States*. By Frederic H. Douglas and René d'Harnoncourt. New York, 1941. The Museum of Modern Art. Price \$3.50.

THE SUPERB EXHIBITION of United States Indian Art at the Museum of Modern Art, New York City, until the twentieth of this month, was the subject of an article in the February issue of the Magazine. It is the most comprehensive revelation to date, of our native Indians' art, greater than the Exposition of Indian Tribal Arts set forth in the Grand Central Galleries ten years ago, which many people will remember as the most extensive collection assembled up to that time.

Accompanying this present exhibition, is an excellent catalogue, prepared by the authorities who arranged the display. It is, consequently, "the most complete work on the art of the

(Continued on page 218)





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## NEW BOOKS ON ART

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(Continued from page 216)

United States Indian ever published—the portrait of a civilization.” It has permanent importance, and a few months hence will not seem to be a mere fragment of the show upon which it was based, as is the case with many exhibition catalogues. *Indian Art* is an admirable picture book averaging about one illustration to every page—two hundred halftones, and sixteen full-page color plates, which are enhanced with beautiful typography and presswork. Many readers, in fact, may regard it as the Museum’s outstanding publication to date.

The text is adequate but concise, giving by way of introduction, a brief history of the relationships between the native Indian and the white interloper, who was delighted to adopt immediately the former’s achievements in agriculture and other material fields, but remained blind to his cultural offerings for nearly three hundred years. The character of Indian art, the origin and history of its creators, and comments on each of the three main divisions into which the exhibition (and the book) is divided, as well as on the tribal groups represented, are set forth with such unpretentious clarity that the record will be prized by both scholars and laymen. Some of the plates are referred to as figures in the main text, others are accompanied by short, lucid descriptions. Prehistoric Art and Living Traditions are the two main divisions, each being dealt with in a different manner, calculated to give it the best interpretation. Representative examples illustrated, of sculpture, pottery, weaving, embroidery, jewelry, pipes and toys, weapons, pictographs, murals, and sandpaintings, supply the reader with a well-rounded knowledge of the Indians’ extraordinary gifts.

But the authors are more than mere showmen. In an effort to make us realize that Indian art is vital, and well adapted to our daily use, they have a third division, “Indian Art for Modern Living.” It may suffice to say that so persuasive was this presentation in the exhibition, that after seeing it, the reviewer, bedecked in authentic Indian jewelry, typed these lines in a room strewn with Indian rugs and baskets, all of which are purchases, not loans, for the occasion.

### Renaissance Theories of Esthetics

*Artistic Theory in Italy 1450–1600.* By Anthony Blunt. New York, 1941. Oxford University Press. Price, \$2.75.

TO JUDGE AN artist’s achievement in terms of his own goals, is the only just method. Failure to do so at various times, has resulted in a complete lack of appreciation for such major cultural bequests as Egyptian art, to name but one. “Artistic Theory in Italy” is “intended for the student of Italian painting” says the author modestly, “who may feel that . . . a fuller comprehension can be gained” if we know what the artists were consciously aiming at.

A new ideal of art in Florence, which “answered to the demands of human reason rather than to the more mystical needs of medieval Catholicism” is best expressed by Leon Battista Alberti in his Humanist doctrine, with the study of which Mr. Blunt begins his book. As one might expect, most of the great masters were too much occupied with practice to devote time to theorizing. Leonardo and Michelangelo are the two outstanding exceptions. The former, who had numerous irons in the fire at all times, jotted down for thirty years vast

quantities of his ideas, but never got around to the formal treatise for which they were doubtless intended; hence it is not possible to get a consistent theory of art from him. But his solid achievements make his sketch-book margin notes important, and Mr. Blunt summarizes them.

Other Quattrocento writers on esthetics include Fra Francesco Colonna whose romance (the only work on the fine arts produced in Venice at the time) was a dream world the inhibited monk created for himself, and became “an endless source of themes” for painters, sculptors and ceramists; Filarete, whose ideas on town planning were entirely anti-medieval; and Savonarola, associated in most people’s minds with destruction of art, but who actually had the greatest faith in the good influence which could be exerted by the “right kind” of art, according to his medieval notions of it.

The chapter on the artist’s social position deals with ideas which seem remote to present-day readers. Architects, painters, and sculptors struggled in the fifteenth century to obtain recognition of their professions as liberal arts, instead of as mechanical labors, and laid claim to much learning. They also endeavored to throw off the old guild organization, and succeeded in both these endeavors. Now the wheel has made a complete turn, and many artists today struggle to be identified with workers, and bind themselves into labor unions.

The best part of the book is the chapter in Michelangelo, whose ideas on art are derived from his poems and from the reports of three of his contemporaries. His views which developed and changed during his long life, are grouped by Mr. Blunt into three periods: high Renaissance Humanism, Neoplatonic beliefs, and mystical Christian faith.

Vasari’s “Lives” and other writings reveal an outlook typical of Florentine Mannerist painting in the Cinquecento, which retained classical culture, but lacked energy or rationalism.

The “political and religious reaction which the alliance of the Papacy with Spain made possible after 1530” had a profound influence on religious art, which before the end of the Council of Trent (1563) was acknowledged as one of the Church’s most valuable weapons in propaganda, but it had to conform to the heavy restrictions of orthodox standards.

The later Mannerists in their writings recognized the decline of Italian art after Raphael, Michelangelo, and Titian, but placed their hope in a return to authoritative academicism and wound up with a full system of Eclecticism. The Renaissance was over.

A selected bibliography covers all the chapters, and there are twelve halftones and line-cuts illustrating unfamiliar points. The author also points the way for indefatigable students who wish to cover the original ground. Most readers will be content with the summary in this scholarly little treatise.

### Edwardian Idol

*The Life and Death of Conder.* By John Rothenstein. New York, 1941. E. P. Dutton & Co., Inc. Price, \$5.00.

CHARLES CONDER WAS an English artist who created exquisite decorative paintings on silk, particularly in the shape of fans, and enjoyed a brief period of success and popularity, at the beginning of this century. But his biography is a sad record of a man who “wasted his substance in riotous living” and died at the age of forty (in 1909) burnt out by his excesses. Dr. Rothenstein deals tactfully and sympathetically with material which in some hands would have been mere sordid



sensation; but he does not succeed in making an appealing figure out of Conder. A man without even a vestigial backbone must have compelling personal charm to offset the lack. Conder must have had it, else there would be no explanation for the sacrificial devotion bestowed upon him by his friends; but it does not emerge in these pages. Many of his reported actions and statements make him repulsive. Nevertheless, the biography is interesting, as it again conjures up the times of Toulouse-Lautrec, Oscar Wilde, Beardsley and their contemporaries. In a period when nations with millions of inhabitants are destroyed in a few weeks, one becomes nostalgic for an era when the self destruction of an individual was a tragedy.

#### BOOKS RECEIVED

*Space, Time and Architecture: The Growth of a New Tradition.* By Sigfried Giedion. Cambridge, 1941. Harvard University Press. Price, \$5.00.

*Pagan and Christian Egypt.* By John D. Cooney and Elizabeth Riefstahl. Brooklyn, 1941. Brooklyn Museum. Price, not given.

*Fifty Paintings by Walt Kuhn.* By Paul Bird. New York, 1940. Studio Publications, Inc. Price, \$1.50.

*Under the Greenwood Tree.* By Thomas Hardy, illustrated by Clare Leighton. New York, 1941. The Macmillan Company. Price, \$3.50.

*Guatemala Art Crafts.* By Pedro J. Leños. Worcester, 1941. The Davis Press, Inc. Price, \$3.75.

*How to Draw the Cat.* By Mabel L. Greer. Pelham, N. Y., 1940. Bridgman Publishers, Inc. Price, \$2.50.

## NEW YORK LETTER

(Continued from page 209)

and Klee in turn admired Feininger's monumental quality. In the summer of 1937 a comprehensive exhibition of his work was held at Mills College, California.

While the present exhibition of oils at the Buchholz Gallery and water colors at the Willard Gallery on the same floor of the Rolls Royce Building is not as inclusive as the Mills show, it is better arranged and presented in a manner better suited to interpret him to an American audience. Beginning with the curious expressionism of a Paris street scene of 1910, one may follow Feininger through his experimentation into the adoption of his approach to his subject through planes of light and with architectural distinction into a more sheerly abstract phase in which representation has been obtained through abstraction. Yet even thus Feininger presents difficulties for the unwary, for on occasion he relapses into an earlier manner and in some of his recent work there is more than a touch of the old expressionism, and adapted to his new purpose. This is particularly true of a series of paintings in which black and red are sparingly used against a white background. And if there are symphonic and architectural underlying strengths in much of his work, there is also a curious oriental affinity which gives—especially to some of his quite abstract water colors of ships—a curious far eastern quality, enigmatically decorative. This double-barrelled show, including such arresting paintings as his *Village Church* of 1926 and his *Brigantine Off the Coast* of 1939 should go far to obtain for Feininger as he reaches three score and ten, a too long delayed appreciation by his countrymen.

Certain qualities mentioned in connection with Feininger come to the front, curiously enough, in another current exhibition—that of recent paintings by George Grosz at the Walker Galleries. Grosz, working away from his satire of the post-war period and his masterly drawings, went

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Then followed many honors and awards including the Isidor Gold Medal, Hallgarten Prize, Anthony Dyer Prize, two Architectural League Medals and others too numerous to mention in the space allotted here:

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through volcanic changes for a decade before he reached the extraordinary style evident in these oils. In the grim, big *Piece of My World* done two or three years ago, a tortured soul was evident, working itself out of the bondage of the post-war years. Then in the Cape Cod water colors, which had about them a curious affinity to the scrolly abstraction of Japanese prints, the beginning of a wholly new style and approach became evident, a style and an approach in which color became active and served for form. In the oils of the last two years he has developed and matured that style. These blond landscapes are built up of passages which are in themselves abstractions but which become forceful, unified, tremendously moving representations. The abandoned shelter built into the side of a dune; the sun bather joyously giving herself to the freedom of sun and sand; these dunes with a sense of the wide spaced and plangent sea beyond; these semi-classic little healthy animal nudes which seem so much larger than they dimensionally are; these penetrating studies of Cape Cod landscape with the mood of joyous earth about them—all seem the outpouring expression of a soul that has freed itself and rejoices in a new world of the senses. It is far and away the best show of Grosz's work thus far and assuredly brings him new stature as an artist.

## PEOPLE IN ART

The staff of the National Gallery of Art is composed of appointees of The A. W. Mellon Educational and Charitable Trust, which pays their salaries, and others selected as the result of Civil Service examinations who are government employees. The former group includes the Director, **David E. Finley**; **John Walker**, Chief Curator; **Macgill James**, Assistant Director, and **Harry A. McBride**, Administrator. Those paid by the government are **Charles Seymour, Jr.**, Curator of Sculpture; **Lamont Moore**, Senior Museum Aid and Docent; **Katrina Van Hook**, Assistant Museum Aid; **Theodore Rousseau**, Research Assistant; and four Junior Museum Aids, **Stuart Preston**, **Elizabeth Kleeman**, **Mary C. Udall**, and **Edward F. Serpa**. **Erwin O. Christensen** is Registrar.

President Roosevelt has appointed **Henry Varnum Poor** and **Frederick P. Keppel**, who is retiring as President of the Carnegie Corporation, to the National Commission of Fine Arts. They succeed **Eugene F. Savage** and **Paul Manship** whose terms have expired. **William F. Lamb**, New York architect has been reappointed to serve for a second term.

**Julian Street, Jr.** has resigned as Secretary of the Museum of Modern Art to work with the Office of Commercial and Cultural Relations. **Monroe Wheeler**, who has been Director of Publications for the Museum since 1939, is assuming the additional duties of Director of Exhibitions.

**Nan Sheets**, Director of the Oklahoma City WPA Art Center, has also been made State Supervisor of the WPA Art Program for Oklahoma. She will be assisted by **Oliver G. Meeks** and **Maurice A. DeVinna, Jr.**

The John Simon Guggenheim Memorial Foundation announces that Fellowships have been awarded to seven artists, on the recommendation of a jury which included **Gifford Beal**, **Charles E. Burchfield**, **Boardman Robinson**, **James Earle Fraser**, and **Mahonri M. Young**. The two sculptors



selected are **Richmond Barthé**, the able Negro artist, who receives the grant for a second successive year, and **Marion Sanford**, born in Canada and now a resident of New York City. Miss Sanford has exhibited with the National Association of Women Painters and Sculptors and executed sculptural decoration for the Winder, Georgia, Post Office, under the Section of Fine Arts. Painters chosen are **Leonard Pytlak**, of New York City, who will experiment with the silk-screen process of producing colored stencils; **Bruce Mitchell**, who plans to work in Pennsylvania; **Lee Jackson**, of New York City, who has been represented in the National Academy and the Pennsylvania Academy Annuals; **Tom Craig** of Los Angeles, a frequent West Coast prize winner, who will paint in the border towns of California and Mexico; and **Federico Castellon**, the Spanish-born painter who intends to work in the southwestern part of the United States and in Mexico.

## NEWS AND COMMENT

(Continued from page 215)

which will facilitate dramatic and musical presentations. Since the auditorium has a separate entrance, it can conveniently be used for public functions, thus enhancing the Gallery's usefulness to a community which is beginning to evolve from a vacation resort into a place of more permanent residence.

Mr. and Mrs. Norton's collection includes European paintings by Reynolds, Gainsborough, Hoppner, Lawrence, Romney, Jan Brueghel the Elder, Nicolas Maes, Courbet, Derain, Fantin-Latour, Fromentin, Marie Laurencin, Renoir, Utrillo, Vlaminck. Fifty-five Americans represented include Copley, Whistler, Duveneck, Inness, Sterne, Henri, and John Sloan. The Director of the Gallery and School, Mrs. Mary E. Aleshire, has already made plans for a program of activities, including a series of extension exhibits at nearby places.

### Competitions, Amplified

THE SECTION OF FINE ARTS, has announced sixteen new mural competitions, one national and the rest regional. The national competition is for the execution of twenty-seven mural panels for the Rincon Annex of the San Francisco, California, Post Office. The award is \$26,000, and the closing date for the entries October 1, 1941. For full information apply to the Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

Regional competitions are open to artists of forty states and the District of Columbia. In preparation are additional competitions to which the artists of New York and New England will be eligible. These will be announced by the Section within the next month. For the convenience of our readers we list below alphabetically according to states the regional competitions announced by the Section:

**Colorado.** South Denver Branch of the Denver Post Office. Open to artists of Arizona, Colorado, New Mexico. Award \$1,550. Closing date for entries May 15, 1941. For full information apply to Boardman Robinson, Colorado Springs Fine Arts Center, Colorado Springs, Colorado.

**Florida.** Lake Worth Post Office. Open to artists of Florida only. Award \$1,000. Closing date May 23, 1941. Apply to Hollis Holbrook, School of Architecture and Allied Arts, University of Florida, Gainesville, Florida.

## SUMMER SESSION

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in the MAGAZINE OF ART for May

A list of summer art classes and courses, from coast to coast, from border to border, issued in time to help you plan a pleasant and constructive summer.

Questionnaires were mailed in March to schools, colleges, artists giving summer art instruction. The information we get back will be concisely presented to MAGAZINE OF ART readers next month.

And, by the way, if you should have gotten a questionnaire and didn't, simply send us the pertinent facts about your summer school. We will do our best to use it. The deadline is April 15.

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**Kansas.** Hutchinson Post Office. Open to artists of Arkansas, Kansas, Missouri, Oklahoma. Award \$2,800. Closing date July 15, 1941. Apply to John P. Harris, Editor, Hutchinson News-Herald, Hutchinson, Kansas.

**Michigan.** Birmingham Post Office. Open to artists of Michigan only. Award \$1,400. Closing date June 2, 1941. Apply to Silvester Jerry, 1331 South Washington Avenue, Lansing, Michigan.

**Mississippi.** Newton Post Office. Open to artists of Alabama, Arkansas, Louisiana, Mississippi, Tennessee. Award \$1,000. Closing date June 1, 1941. Apply to Mrs. Ruth Roudebush White, Municipal Club House Art Gallery, 839 North State Street, Jackson, Mississippi.

**Montana.** Glasgow Post Office. Open to artists of Idaho, Montana, Nebraska, North Dakota, South Dakota, Wyoming. Award \$1,250. Closing date June 29, 1941. Apply to Josef Sklower, Secretary, Glasgow Chamber of Commerce and Agriculture, Inc., Glasgow, Montana.

**New Jersey.** North Bergen Post Office. Open to artists of New Jersey only. Award \$1,350. Closing date June 15, 1941. Apply to Beatrice Winsor, Newark Museum, Newark, New Jersey.

**Ohio.** Cuyahoga Falls Post Office. Open to artists of Indiana and Ohio. Award \$1,600. Closing date May 15, 1941. Apply to William M. Milliken, Director, Cleveland Museum of Art, Cleveland, Ohio.

**Oklahoma.** Okemah Post Office. Open to artists of Oklahoma only. Award \$850. Closing date May 15, 1941. Apply to O. B. Jacobson, School of Art, University of Oklahoma, Norman, Oklahoma.

**Oregon.** Eugene Post Office. Open to artists of Oregon and Washington. Award \$2,350. Closing date July 1, 1941. Apply to Robert Tyler Davis, Director, Portland Art Museum, Portland, Oregon.

**Pennsylvania.** Pittsburgh—Squirrel Hill Postal Station. Open to artists of Pennsylvania only. Award \$1,000. Closing date May 15, 1941. Apply to Kindred McLeary, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.

**Texas.** Longview Post Office. Open to artists of Louisiana and Texas. Award \$2,100. Closing date May 24, 1941. Apply to Ward Lockwood, Department of Art, University of Texas, Austin, Texas.

**Utah.** Provo Post Office. Open to artists of Idaho, Nebraska and Wyoming. Award \$1,950. Closing date June 14, 1941. Apply to Gail Martin, 716 Newhouse Building, Salt Lake City, Utah.

**Virginia.** Harrisonburg Post Office. Open to artists of Delaware, District of Columbia, Georgia, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Virginia, West Virginia. Award \$5,850. Closing date September 10, 1941. Apply to Thomas C. Colt, Director, Virginia Museum of Fine Arts, Richmond, Virginia.

**Wisconsin.** Milwaukee—West Allis Branch Post Office. Open to artists of Illinois, Minnesota, and Wisconsin. Award \$1,800. Closing date June 9, 1941. Apply to Charlotte Partridge, Layton Art Gallery, 758 N. Jefferson Street, Milwaukee, Wisconsin.



## Leventritt Collection to Stanford University

WE HAVE HAD reports from the west coast of the excellence of the Mortimer C. Leventritt collection of Oriental and Venetian art which has been donated to Stanford University and will be formally presented on April 20. In a future issue we hope to publish more about this donation by an alumnus of the University who for a long time resided in Italy, where he acquired much of the material which now becomes the property of the California institution. In addition to paintings, drawings, sculptures, ceramics, bronzes, furniture, and miscellaneous examples of the decorative arts, the gift includes an art reference library.

## Phelan Award to Alexander Nepote

THE PHELAN AWARD, made biennially by the James D. Phelan Foundation to a western artist showing exceptional proficiency in some form of creative art, has this year been given to Alexander Nepote, instructor in drawing and water color at the California College of Arts and Crafts. Arranged to coincide with the date of the announcement was an exhibition of the artist's water colors held at the San Francisco Museum of Art.

## Acquisitions

RECEIVED TOO LATE for reproduction in this issue was a photograph of a Siamese wine pot in the form of a crested fowl or *hamsa* of about the twelfth century recently acquired by the Museum of Art and Archeology at the University of Michigan. The piece, part of the Neville Collection, was exhibited by Langdon Warner in his Pacific Cultures section at the Golden Gate International Exposition in 1938, and has been called to our attention by James Marshall Plumer, Lecturer on Far Eastern Art at the University of Michigan, who also points out the change in designation of the institution which now houses it—from Museum of Classical Archeology to Museum of Art and Archeology. We agree with him that both an acquisition of such quality and the museum's change of title are news.

The Brooklyn Museum is exhibiting its recent accessions until April 27. The latest is Max Weber's *Music*, an oil which was seen in February in his one-man show at the Associated American Artists Galleries. Other acquisitions shown include two water colors by Winslow Homer purchased from the Homer estate—*Jumping Trout* and *Fisher Girls on the Beach*—*Tynemouth*; the painting, *Art Versus Law* by David Blythe (about 1860) which was shown at the Carnegie Institute's Survey of American Painting last Fall; *Landscape After Ruissdael* by Thomas Doughty; *Catskills* by A. D. O. Browere; *Long Island* by Emil Carlsen, and *Still Life* by William Harnett. Additions to the Museum's important Egyptian collection include a limestone fragment of a large stela from the Aten Temple at Tell el-Amarna, excavated by Sir Flinders Petrie in 1891-92 and formerly in the collection of Lord Amherst.

Acquisition by the Metropolitan Museum of Art, New York, of Carl Milles' well known *Head of Orpheus* gives the Swedish-American sculptor representation for the first time in that august institution. The section of Greek archeology has been enriched by the addition of a fifth-century Greek relief, a soldier's gravestone perhaps representing an episode in the Peloponnesian War of 431-404 B. C.

First purchase for the year by the Springfield Museum of Fine Arts is an oil study by Degas, *Rehearsal Before the Ballet*.

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## CONTRIBUTORS

ANY INTRODUCTION WHICH **William Zorach** may need will be adequately furnished in his two-part article beginning this month.

**Joseph Hudnut** is Dean of the Graduate School of Design, Harvard University. He has written for the MAGAZINE OF ART before: his article "Twilight of the Gods," appeared in August, 1937; "Smithsonian Competition Results," in August, 1939; "Architecture and the Modern Mind," in May, 1940.

**Charles de Tolnay** was born in Budapest, Hungary, attended the Universities of Vienna, Berlin, and Frankfurt, a/M., taking his Ph.D. at Vienna. He did research for three years in Rome; served as Lecturer in Art History at the Universities of Hamburg and the Sorbonne. He is a Lauréat de l'Académie des Inscriptions et Belles-Lettres (Institut de France). He is now a member of the Institute for Advanced Study at Princeton, New Jersey.

Dr. de Tolnay is author of the following books: *Die Zeichnungen P. Bruegels*, Munich, 1925; *Ferenczy Noémi*, Budapest, 1934; *Pierre Bruegel l'Ancien*, Bruxelles, 1935; *Hieronymus Bosch*, Bâle, 1937 (Ouvrage couronné par l'Académie des Inscriptions et Belles-Lettres, Paris); *Le Retable de l'Agneau Mystique des Frères van Eyck*, Bruxelles, 1938; and *Le Maître de Flemalle et les Frères van Eyck*, Bruxelles, 1939. He has contributed articles to these periodicals: *Gazette des Beaux Arts*, *L'Amour de l'Art*, *La Renaissance*; *Annuaire des Musées Royaux des Beaux Arts de Belgique*; *The Burlington Magazine*, *Old Master Drawings*; *Art Bulletin*, *Art Quarterly*, *Art in America*; *Bollettino d'Arte*, *L'Arte*; *Thieme-Becker*; *Künstlerlexikon* (Michelangelo); *Reportorium für Kunstwissenschaft*, *Jahrbuch der Preussischen Kunstsammlungen*, *Münchener Jahrbuch der bildenden Kunst*, *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, etc.

**Alexander James**, who tells what goes on in the mind of a juror of a big American painting exhibition, lives quietly in Dublin, New Hampshire, paints hard and well. One of his pictures is reproduced on page 203.

## FORTHCOMING

ALL WHO HAVE visited the National Gallery don't need to be told that it was built to last; recognizing this fact the Editors of the MAGAZINE OF ART will present articles about its collections for months and years to come. Long before its dedication last month the Editors began to lay their plans. They asked able, impartial scholars to prepare articles, offered them plenty of time, plenty of space, plenty of large illustrations. The first result is Charles de Tolnay's Flemish article in this number. Others still at work on articles soon to appear are **Richard Offner** of the Institute of Fine Arts, New York University, who will discuss in detail several of the important Italian paintings and **Otto Benesch**, former Director of the Albertina Gallery, Vienna, who will write about the Dutch paintings.

Articles by American artists—about themselves, their work, and other subjects will appear right along. The Magazine will also cover notable exhibitions across the country, other art events and art institutions.



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# APRIL EXHIBITIONS

## ALBANY, NEW YORK

*Albany Institute of History & Art:* Prints by Raemaekers; Apr. 16-25. Prints & Drawings by William Gropper; Apr. 21-May 15. Annual of Artists of Upper Hudson; from Apr. 30.

## ANDOVER, MASSACHUSETTS

*Addison Gallery of American Art:* Decorative Textiles; to May 5. The Silversmith & His Craft; Apr. 9-May 1. *John Esther Gallery:* Water Colors by Agnes Abbot; Apr. 8-28.

## APPLETON, WISCONSIN

*Lawrence College:* Paintings from Art Institute of Chicago; Apr. 7-30.

## ASBURY PARK, NEW JERSEY

*Asbury Park Society of Fine Arts:* Flower Paintings; to May 5.

## AUBURN, NEW YORK

*Cayuga Museum of History & Art:* Porcelain. Oriental Rugs; to May 2.

## BALTIMORE, MARYLAND

*Baltimore Museum of Art:* Ceramics; to Apr. 13. Miniature Rooms by Mrs. James Ward Thorne; to May 25. *Walters Art Gallery:* Old Sevres Porcelain; to May 1.

## BETHLEHEM, PENNSYLVANIA

*Lehigh University:* Water Colors by Western Artists; Apr. 1-21.

## BINGHAMTON, NEW YORK

*Binghamton Museum of Fine Arts:* Oils by Ernest Townsend; to Apr. 30.

## BLOOMINGTON, ILLINOIS

*Illinois Wesleyan University:* Paintings by Briggs Dyer; to Apr. 20.

## BOSTON, MASSACHUSETTS

*Doll & Richards:* 15th & 16th Century Dutch Paintings; Apr. 11-26.

*Guild of Boston Artists:* Water Colors by Elizabeth H. T. Huntington; Apr. 7-19. Paintings by Stanley Woodward; Apr. 21-May 3.

*Institute of Modern Art:* Public Housing in the United States; to Apr. 20. American Needlepoint; Apr. 23-May 11.

*Vose Galleries:* Paintings by Frank Vining Smith & Fred-eric Whitaker; Apr. 7-26. Paintings by Willard Cum-ings; from Apr. 28.

## BROOKLYN, NEW YORK

*Brooklyn Museum:* International Water Color Biennial; to May 11. Annual of Photography; Apr. 14-May 4. Litho-graphs & Drawing by Toulouse-Lautrec; from Apr. 25.

## CAMBRIDGE, MASSACHUSETTS

*Fogg Museum of Art:* Spanish Paintings; Apr. 3-30. Art of Central & South America; Apr. 14-May 1. Expressionism in Modern Graphic Art; from Apr. 15.

## CHARLOTTEVILLE, VIRGINIA

*University of Virginia, Alderman Library:* Newspaper Typography; to May 3.

## CHICAGO, ILLINOIS

*Art Institute:* Masterpieces of French Art; from Apr. 8. Japanese Prints by Koryusai & Hokusai; from Apr. 4. Miniature Rooms by Mrs. James Ward Thorne.

*Chicago Galleries Association:* Association of Chicago Paint-ers & Sculptors; to Apr. 30.

*Mandel Brothers:* Annual of Ridge Art Association; Apr. 12-May 8.

## CINCINNATI, OHIO

*Cincinnati Art Museum:* Models & Drawings by Walt Disney; Apr. 1-27. Cincinnati Artists & Craftsmen Annual. Ohio Print Makers; to May 4.

*University of Cincinnati:* Water Colors (AFA); to Apr. 14.

## CLEARWATER, FLORIDA

*Clearwater Art Museum:* Printed Cottons; to Apr. 19.

Paintings by Florida Artists; Apr. 22-May 5.

## CLEVELAND, OHIO

*Cleveland College:* Temperas & Prints by Aba Novak; Apr. 1-30.

*Cleveland Museum of Art:* Woodbury Memorial; Apr. 9-May 4. Cleveland Artists & Craftsmen Annual; from Apr. 30.

## CONWAY, ARKANSAS

*Hendrix College:* Designs by Ethel Schreiber; Apr. 4-25.

## COSHOCOTON, OHIO

*Johnson Humrickhouse Memorial Museum:* Modern Ameri-can Houses; Apr. 1-30.

## DALLAS, TEXAS

*Dallas Museum of Fine Arts:* Contemporary American Handwoven Textiles; Apr. 6-27.

## DAYTON, OHIO

*Dayton Art Institute:* New Year Show from Butler Art Institute; Apr. 1-30.

## DENVER, COLORADO

*Denver Art Museum:* Photography. Polish Prints; Apr. 1-15. Drawings by Hayes Lyon; Apr. 1-30.

## DETROIT, MICHIGAN

*Detroit Institute of Arts:* Masterpieces of Art from Euro-pean & American Collections; from Apr. 1. *Detroit Public Library:* Latin American Printing; to Apr. 15.

## DURHAM, NORTH CAROLINA

*Duke University:* Contemporary Prints; (AFA); Apr. 21-May 4. The Ballet, History & Art; to Apr. 21.

## ELGIN, ILLINOIS

*Elgin Academy:* Water Colors by Rainey Bennett; to Apr. 13.

## ELMIRA, NEW YORK

*Arnot Art Gallery:* Color Prints of Dutch & Flemish Paint-ings; Apr. 1-30.

## EVANSVILLE, INDIANA

*Museum of Fine Arts & History:* Work from Hoosier Salon; Apr. 1-30.

## FITCHBURG, MASSACHUSETTS

*Fitchburg Art Center:* Photography Salon; Apr. 1-30.

## FLINT, MICHIGAN

*Flint Institute of Arts:* Flint Artists' Annual; Apr. 13-May 4.

## FORT WAYNE, INDIANA

*Fort Wayne Art Museum:* Mexican Exhibition; Apr. 1-30.

## GREAT FALLS, MONTANA

*Art Center:* Ohio Prints; Apr. 6-27. Photography; Apr. 1-20.

## GREEN BAY, WISCONSIN

*Neville Public Museum:* Annual Photographic Salon; Apr. 6-30.

## GREENSBORO, NORTH CAROLINA

*University of North Carolina, Women's College:* Housing Here & Abroad (AFA); from Apr. 17.

## GROSSE POINTE FARMS, MICHIGAN

*Alger House:* Work by Grosse Pointe Artists' Association; Apr. 12-27.

## HAGERSTOWN, MARYLAND

*Washington County Museum of Fine Arts:* American Ballet Exhibition. Portraits by Eben Comins; Apr. 1-30.

## HARTFORD, CONNECTICUT

*Wadsworth Athenaeum:* Group Show; Apr. 12-27.

## JACKSONVILLE, ILLINOIS

*Jacksonville Art Association:* Leading American Water Colorists (AFA); Apr. 9-20.

## KALAMAZOO, MICHIGAN

*Kalamazoo Institute of Arts:* Contemporary American Paintings; Apr. 18-May 1.

## KANSAS CITY, MISSOURI

*Nelson Gallery of Art:* French Contemporary Paintings from San Francisco Fair; to Apr. 30.

## LAWRENCE, KANSAS

*Thayer Museum of Art:* Oils by Albert Bloch; Apr. 1-30.

## LITTLE ROCK, ARKANSAS

*Museum of Fine Arts:* Arkansas Water Color Society; Apr. 15-May 10.

## LOS ANGELES, CALIFORNIA

*Foundation of Western Art:* Trends in Northern California Art; to Apr. 26.

*Los Angeles County Museum:* Annual of Artists of Los Angeles & Vicinity; to May 15. Paintings by Bessie Lasky; Apr. 1-29.

## LOUISVILLE, KENTUCKY

*Speed Memorial Museum:* Paintings by The Eight (AFA) Apr. 8-29. Figures in Bronze; Apr. 11-25.

## MADISON, WISCONSIN

*Wisconsin Union:* The Materials of the Artist; Apr. 2-20. Photography; Apr. 7-21.

## MAITLAND, FLORIDA

*Research Studio Gallery:* Etchings, Paintings & Water Colors by Artists in Residence; to Apr. 13.

## MANCHESTER, NEW HAMPSHIRE

*Currier Gallery of Art:* Paintings by Jonas Lie, John Chandler, Carl Tait & Marguerite Cravas. Block Prints by Margaret Patterson; Apr. 1-30.

## MASSILLON, OHIO

*Massillon Museum:* Modern Block Printed Fabrics. Old Textiles; Apr. 1-30.

## MEMPHIS, TENNESSEE

*Brooks Memorial Art Gallery:* Ceramics; Apr. 8-30. Palette & Brush Club Annual; from Apr. 23.

## MIDDLETOWN, CONNECTICUT

*Wesleyan University:* Lithographs by Currier & Ives; Apr. 1-30.

## MILLS COLLEGE, CALIFORNIA

*Art Gallery:* Chinese Pottery & Porcelain; from Apr. 2.

## MILWAUKEE, WISCONSIN

*Layton Art Gallery:* Work by Wisconsin Artists. Paintings by Clarice G. Logan. Drawings & Water Colors by Schomer Lichtner; Apr. 1-30.

*Milwaukee Art Institute:* Annual of Wisconsin Art; Apr. 2-29.

*Milwaukee-Downer College:* Work by Emily Groom & Jane Philbrick; Apr. 14-May 5.

## MINNEAPOLIS, MINNESOTA

*Minneapolis Institute of Arts:* Paintings from Art Institute of Chicago's Annual; to Apr. 20. Paintings by Candido Portinari; Apr. 3-28. Etchings by Francisco Goya; to May 1.

*University Gallery:* Theatre Designs; to Apr. 15. Drawings by Daumier; Apr. 16-30.

*Walker Art Center:* City Planning & Group Housing; to May 5.

## MONTCLAIR, NEW JERSEY

*Montclair Art Museum:* Sculpture by Hans Reiss. Paintings by Winold Reiss; Apr. 1-30.

## MOUNT VERNON, IOWA

*Cornell College Library:* Fifty Books of the Year; to May 3.

## MUSKEGON, MICHIGAN

*Hackley Art Gallery:* Paintings by Norman Rockwell; Apr. 1-30.

## NEWARK, NEW JERSEY

*Newark Art Club:* Annual of Artists of Newark & Vicinity; Apr. 1-30.

*Newark Museum:* Recent Additions to Collection of Con-temporary American Paintings; from Apr. 5.

*New Jersey Gallery:* Kresge Spring Annual; to Apr. 26.

*Rabin & Krueger Gallery:* Water Colors by Bernar Gussow; Apr. 1-30.

## NEW HAVEN, CONNECTICUT

*Yale Art Gallery:* 4 Centuries of British Plate; from Apr. 6. Architectural Renderings by Otto Eggers; Apr. 6-23.

## NEW ORLEANS, LOUISIANA

*Delgado Museum of Art:* Paintings by Paul Ninas & Marion Souchon; Apr. 5-30. Work from Southern States Art League; Apr. 5-27.

## NEW YORK CITY

*A. C. A. Gallery,* 52 W. 8th St.: Paintings by Chet LaMore; Apr. 13-26.

*An American Place,* 509 Madison Ave.: Paintings by Arthur C. Dove; to May 11.

*Argent Galleries,* 42 W. 57th St.: Paintings by Stowell Fisher; to Apr. 12. Paintings by Guy Wiggins & Essex Group; Apr. 14-26.

*Artist-Craftsman Gallery,* 64 E. 55th St.: New York Society of Craftsmen's Annual Member's Show; Apr. 1-30.

*Artist's Gallery,* 113 W. 13th St.: Paintings by Sara Ber-man; to Apr. 14. Paintings by James Sterling; Apr. 15-28.

Paintings by John Graham; Apr. 29-May 12.

*Associated American Artists Galleries,* 711 Fifth Ave.: Paintings by Raphael Soyer; to Apr. 7. Paintings by Thomas Hart Benton; Apr. 8-May 3.

*Rabcock Galleries,* 38 E. 57th St.: Water Colors by John Costigan; Apr. 1-30.

*Barbizon-Plaza Galleries,* 101 W. 58th St.: Water Colors by Marion Eddy; to Apr. 24.

*Bignou Gallery,* 32 E. 57th St.: Paintings by Marjorie Phillips; to Apr. 18. Paintings by Amedee Ozenfant; Apr. 21-May 7.

*Blond Gallery,* 45 E. 57th St.: Early American Prints & Paintings; Apr. 1-30.

*Bonestell Gallery,* 106 E. 57th St.: Paintings by Jennings Toffel; Apr. 7-19.

*Buchholz Gallery,* 32 E. 57th St.: Water Colors & Drawings by Beaudin, Braque, Gris, Leger, Klee, Masson, Picasso; Apr. 7-26.

*Collectors of American Art,* 38 W. 57th St.: Group Show; to Apr. 28.

*Contemporary Arts,* 38 W. 57th St.: Sculpture by Fingal Rosenquist; to Apr. 12. Group Show; Apr. 14-May 3.

*Cooper Union Museum,* Cooper Square: Recent Acces-sions; from Apr. 21.

*Douthitt Gallery,* 9 E. 57th St.: Western Paintings by Remington & Russell; to Apr. 30.

*Durand-Ruel,* 12 E. 57th St.: Paintings by Pissarro; to Apr. 12.

*Eighth Street Gallery,* 39 E. 8th St.: Flower & Garden Paintings; to Apr. 13. Paintings by Juan DePrey.

*Ferargil Galleries,* 63 E. 57th St.: Paintings by Leon Dabo. Water Colors by Carson Davenport; to Apr. 12.

Paintings by Paul Sample; Apr. 14-28.

*Fifteen Gallery,* 37 W. 15th St.: Group Sculpture; Apr. 7-19. Paintings by Isabel Whitney; Apr. 21-May 3.

*Four Sixty Park Avenue Gallery:* Paintings & Drawings of Children; Apr. 7-19. Portraits by Frank Schwarz; Apr. 14-26. Finger Paintings by Francis Fast; Apr. 21-May 3.

*Grand Central Art Galleries,* 15 Vanderbilt Ave.: Group Show; to Apr. 19.

*Grand Central Art Galleries,* Fifth Avenue Branch, Hotel Gotham: Portraits; to Apr. 19. Paintings by Randall Davey; Apr. 15-26.

*Harlow, Keppel & Co.,* 670 Fifth Ave.: Paintings, Drawings, Etchings & Lithographs by Forain; Apr. 8-26.

*Marie Harriman Gallery,* 61 E. 57th St.: Paintings by Rouault; Apr. 8-May 3.

*Kennedy & Co.,* 785 Fifth Ave.: Paintings & Prints by Armin Landeck. Color Prints by American Color Print Society; to Apr. 30.

*Knoedler & Co.,* 14 E. 57th St.: Water Colors by Sargent & Brabazon; to Apr. 12. Paintings by Monet, Pissarro & Sisley; to Apr. 19. Paintings by Souto; from Apr. 17.

*Kaetsar Gallery,* 71 E. 57th St.: From Van Cleve to Tiepolo; to Apr. 30.

*Kraushaar Galleries,* 730 Fifth Ave.: Paintings by Guy Pene Du Bois; Apr. 7-26.

*Julien Levy Gallery,* 15 E. 57th St.: Paintings by Tamara Lempicka; Apr. 7-19. Paintings by Salvador Dali; from Apr. 22.

*Macheth Gallery,* 11 E. 57th St.: Portraits & Figure Com-positions by Orland Campbell; Apr. 8-28.

*Mayer Gallery,* 41 E. 57th St.: Water Colors by Cyrus Leroy Baldrige; Apr. 2-15.

*Metropolitan Museum of Art,* 5th Ave. & 82nd St.: The China Trade & Its Influences; from Apr. 23. Islamic Miniature Paintings & Drawings. French Prints after 1800.

*Midtown Galleries,* 605 Madison Ave.: Drawings & Water Colors by William Palmer; to Apr. 12.

*Milch Galleries,* 108 W. 57th St.: Water Colors by John Whorf; Apr. 7-26.

*Montross Gallery,* 785 5th Ave.: Paintings by Lisa Mangor; Apr. 14-26. Paintings by Helen Faick; Apr. 28-May 10.

*Pierpont Morgan Library,* 29 E. 36th St.: Paintings, Mez-zotints, Drawings, Author's Manuscripts & 1st Editions.

*Morton Galleries,* 130 W. 57th St.: Group Show; to Apr. 19. Paintings by Rebecca Mahler; Apr. 21-May 3.

*Museum of Costume Art,* 630 Fifth Ave.: Costume Color Trends of the 18th & 19th Centuries; to May 10.

*Museum of Modern Art,* 11 W. 53rd St.: Indian Art of the United States; to Apr. 20.



**Museum of the City of New York**, 5th Ave. & 103rd St.: Photographs by Alexander Alland; Apr. 7-May 11. Philip Hone's New York; to Apr. 16.

**Newhouse Galleries**, 15 E. 57th St.: Paintings by Martin Baer; Apr. 15-May 15.

**New York Historical Society**, Central Park West & 76th St.: New York as the Artist Knew It.

**New York Public Library**, 5th Ave. & 42nd St.: 250th Print Exhibition; to Apr. 30. Prints of Farming.

**Nierendorf Gallery**, 18 E. 57th St.: Work by Josef Scharl; to Apr. 22.

**Number Ten Gallery**, 19 E. 56th St.: Oils by Theodora Kane, Wood Sculpture by Earle Runner; to Apr. 12.

**Orrefors Galleries**, 5 E. 57th St.: Sculpture by Carl Milles; to Apr. 12.

**James St. L. O'Toole**, 24 E. 64th St.: Paintings by Buffle Johnson & Patrick Collins; to Apr. 15.

**Parzinger Gallery**, 54 E. 57th St.: Religious Art; Apr. 8-May 15.

**Georgette Pascedoit Gallery**, 121 E. 57th St.: Paintings by Edwin Dickinson; to Apr. 19. Paintings by J. M. Hanson; Apr. 23-May 3.

**Perls Galleries**, 32 E. 53th St.: Mexican Paintings from Helm Collection; Apr. 7-May 3.

**Primitive Arts Gallery**, 54 Greenwich Ave.: Oceanic Sculpture; to Apr. 30.

**Robert-Lee Gallery**, 69 E. 57th St.: Flower Prints by Hodo; to Apr. 15.

**Sachs Gallery**, 817 Madison Ave.: Primitive Arts; to Apr. 30.

**Schaefer Galleries**, 61 W. 57th St.: 15th to 19th Century Master Drawings; to Apr. 26.

**Schneider-Gabriel Galleries**, 71 E. 57th St.: Paintings & Drawings by Alexander de Caneado; to Apr. 12.

**Marie Sterner**, 9 E. 57th St.: Sculpture by Fingerstan; to Apr. 19.

**Uptown Gallery**, 249 West End Ave.: Oils by Charles Harsanyi; Apr. 6-May 1.

**Walker Galleries**, 108 E. 57th St.: Paintings by George Grosz; to Apr. 26.

**Weyhe Galleries**, 794 Lexington Ave.: Work by Federico Castellon; Apr. 7-26.

**Whitney Museum of American Art**, 10 W. 8th St.: This is Our City; to Apr. 16. Jerome Myers Memorial; from Apr. 22.

**Wildenstein & Co.**, 19 E. 64th St.: Antique Scenic Wall-Papers; to Apr. 26.

**Willard Gallery**, 32 E. 57th St.: Abstractions by A. E. Gallatin; Apr. 14-May 3.

**NORMAL, ILLINOIS**  
*Illinois State Normal University*: Moderate Sized Oils (AFA); Apr. 6-27.

**NORRIS, TENNESSEE**  
*Anderson County Art Center*: Water Colors; to Apr. 18. Weaving; from Apr. 18.

**NORTHAMPTON, MASSACHUSETTS**  
*Smith College Museum of Art*: Fifty Books of the Year; Apr. 5-19. Visual & Non-Visual Art Expression; Apr. 10-24.

**NORWICH, CONNECTICUT**  
*Slater Memorial Museum*: Photography; to Apr. 15. Printed Cottons; Apr. 15-May 1.

**OAKLAND, CALIFORNIA**  
*California College of Arts & Crafts*: Paintings & Crafts by Delta Phi Delta Students; Apr. 14-19. Paintings by Phil Paradise; Apr. 24-May 10.

*Oakland Art Gallery*: Paintings by George Samerjan; to Apr. 27.

**OKLAHOMA CITY, OKLAHOMA**  
*Oklahoma WPA Art Center*: Work by Oscar B. Jacobson; to Apr. 13. Water Colors by Eliot O'Hara; Apr. 11-25. Early American Architecture; Apr. 7-28.

**OLIVET, MICHIGAN**  
*Olivet College*: Prints by Currier & Ives; Apr. 7-19. Prints by Daumier; Apr. 21-May 3.

**OMAHA, NEBRASKA**  
*Joslyn Memorial*: Survey of American Drawing (AFA); Apr. 6-27. Coptic Textiles; Apr. 1-30. American Paintings; from Apr. 28.

**OSHKOSH, WISCONSIN**  
*Oshkosh Public Museum*: Southern Printmakers. Flower Paintings by Emeline Krause; Apr. 1-30.

**OTTUMWA, IOWA**  
*Ottumwa Art Center*: Lithographs by Persis Robertson; Apr. 1-30.

## OXFORD, MISSISSIPPI

*Oxford Art Gallery*: Oils by Pedro Cervantes; to Apr. 15.

## PARKERSBURG, WEST VIRGINIA

*Fine Arts Center*: Annual Regional Exhibition; from Apr. 27. Wood Engravings by Ward & Rico; Apr. 7-28.

## PASADENA, CALIFORNIA

*Nicholson Galleries*: Pasadena Society of Artists Annual; to Apr. 19.

## PENSACOLA, FLORIDA

*Pensacola Art Center*: Oils by R. H. McKelvey. Photography; to Apr. 12.

## PHILADELPHIA, PENNSYLVANIA

*Art Alliance*: Water Colors by Frank Duncan. Oils & Water Colors by Dunoyer de Segonzac; to Apr. 20.

*Pennsylvania Academy of The Fine Arts*: Oils & Sculpture of Fellowship of Academy; Apr. 3-20.

## PITTSBURGH, PENNSYLVANIA

*Allegheny Market House*: Annual of Allegheny Artists' League; to Apr. 19.

*Carnegie Institute*: International Water Color Rotary from Art Institute of Chicago; to May 4. Modern Mexican Paintings; from Apr. 14. Paintings by Everett Warner; from Apr. 17.

## PITTSFIELD, MASSACHUSETTS

*Berkshire Museum*: Prints from Kamberg Collection; Apr. 1-30.

## PORTLAND, OREGON

*Portland Art Museum*: Painter Printmakers; Apr. 7-May 4. Work by Young Artists; Apr. 12-27.

## PRINCETON, NEW JERSEY

*Princeton University*: Paintings by John Marin; Apr. 1-30.

## PROVIDENCE, RHODE ISLAND

*Rhode Island School of Design Museum*: Contemporary Rhode Island Art; from Apr. 1.

## RALEIGH, NORTH CAROLINA

*Raleigh Art Center*: Print Processes; to Apr. 16. Photographs by Leonard Misonne; Apr. 26-May 9.

## RICHMOND, VIRGINIA

*Valentine Museum*: Work by Saint-Memin; to May 10.

*Virginia Museum of Fine Arts*: Sculpture by Concetta Scaravaglione; to Apr. 14. Annual of Virginia Artists; from Apr. 13.

## ROCHESTER, NEW YORK

*Memorial Art Gallery*: Contemporary Argentine Art (AFA); to Apr. 27.

*Public Library*: Maya Paintings by Joseph Lindon Smith (AFA); Apr. 6-27.

## ROCKFORD, ILLINOIS

*Rockford Art Association*: Annual of Artists of Rockford & Vicinity; Apr. 7-30.

## SACRAMENTO, CALIFORNIA

*Crocker Art Gallery*: The Bible as Seen by The Old Masters; from Apr. 1. Ceramics, Metal Work & Paintings by Louise Thielen; to Apr. 30.

## ST. LOUIS, MISSOURI

*City Art Museum*: Work by Members of St. Louis Artists Guild; Apr. 1-30. Greek Coins & Photographs; from Apr. 15.

## ST. PAUL, MINNESOTA

*St. Paul Gallery*: Twin City Artists Annual; Apr. 1-30.

## SALT LAKE CITY, UTAH

*Utah State Art Center*: Early Mormon Arts & Crafts. Mural Designs; Apr. 1-30.

## SAN ANTONIO, TEXAS

*Witte Memorial Museum*: IBM Paintings from 79 Countries; Apr. 12-28.

## SAN DIEGO, CALIFORNIA

*Fine Arts Gallery*: Paintings by Van Gogh; Apr. 1-30.

## SAN FRANCISCO, CALIFORNIA

*California Palace of the Legion of Honor*: Miniature Rooms by Mrs. James Ward Thorne; to Apr. 22. Paintings by Constance Richardson; Apr. 1-30.

*Courvoisier Galleries*: Paintings by Charles Howard; to Apr. 19. Sculpture by Adaline Kent; Apr. 25-May 10.

*San Francisco Museum of Art*: San Francisco Art Association's Annual Water Color Exhibition; to Apr. 20.

## SARATOGA SPRINGS, NEW YORK

*Skidmore College*: Housing; Apr. 7-21. Lithographs by Daumier; Apr. 25-May 5.

## SCRANTON, PENNSYLVANIA

*Everhart Museum*: Work by Scranton Children; Apr. 1-30.

## SEATTLE, WASHINGTON

*Henry Gallery*: Water Colors by Raymond Hill. Primitive Crafts & Modern Paintings of African Life; Apr. 1-30.

Sculpture by Ernst Barlach; Apr. 15-29. Abstract Photography; Apr. 1-14. 20th Century Paintings; Apr. 18-30.

*Seattle Art Museum*: Woodbury Memorial (AFA); Paintings by Hari Kidd & Luigi Lucioni. Work by Constance Fowler. Contemporary Mexican Prints; Apr. 9-May 4.

## SEWANEE, TENNESSEE

*University of the South*: Works by American & European Masters; Apr. 12-22. Photography; Apr. 23-30.

## SHREVEPORT, LOUISIANA

*State Exhibit Building*: Southern States Art League Annual; from Apr. 17.

*Woman's Department Club*: Small Oils (AFA); Apr. 14-21.

## SIOUX CITY, IOWA

*Sioux City Art Center*: Work by Ary Stillman. Water Colors from Southwest; Apr. 1-30.

## SPRINGFIELD, ILLINOIS

*Illinois State Museum*: Annual of California Water Color Society; Apr. 6-28.

## SPRINGFIELD, MASSACHUSETTS

*G. W. V. Smith Art Gallery*: Paintings, Drawings & Prints from Sherman Collection; to May 4.

*Springfield Museum of Fine Arts*: Oils & Water Colors by Fifty Young Americans; to May 4.

## SPRINGFIELD, MISSOURI

*Springfield Art Museum*: Southern Print Makers; Apr. 1-30.

## SPRINGVILLE, UTAH

*Springville High School*: Annual Open Exhibition; Apr. 1-30.

## STATEN ISLAND, NEW YORK

*Staten Island Institute of Arts & Sciences*: Work by Staten Island Artists; Apr. 2-30.

## SYRACUSE, NEW YORK

*Syracuse University*: Philadelphia Water Color Rotary (AFA); Apr. 7-27.

## TACOMA, WASHINGTON

*Tacoma Art Association*: 2nd Annual for Artists of Tacoma & Southwest Washington; Apr. 20-May 8.

## TOLEDO, OHIO

*Toledo Museum of Art*: Spanish Painting—Primitives through Goya; to Apr. 27.

## TULSA, OKLAHOMA

*Philbrook Art Museum*: Texas-Oklahoma General; Apr. 4-30.

## UTICA, NEW YORK

*Munson-Williams-Proctor Institute*: Memorial Exhibition to Robert Macbeth by Artists Sponsored by Him. Etchings by John Taylor Arms. Paintings by Dorothy Perrin; to Apr. 29.

## WASHINGTON, D. C.

*Arts Club*: Oils by Nan Watson; to Apr. 11. Washington Water Color Club; Apr. 13-May 2.

*Children's Art Gallery*: Paintings by WPA Artists for Allocation; Apr. 10-May 10.

*Corcoran Gallery of Art*: Etchings by Oscar Stoessel; to Apr. 27. Biennial of Contemporary Oil Paintings; to May 4.

*Howard University Gallery of Art*: Flower Portraits by Antimo Beneduce; Apr. 1-30.

*Little Gallery*: Paintings by Mary Bradley; to Apr. 7. Spring Exhibition by 20 Washington Painters; Apr. 15-May 15.

*National Collection of Fine Arts*: Miniature Prints by Chicago Society of Etchers. Photographs by Severo Antonelli; Apr. 1-30.

*Whyte Gallery*: Oils & Water Colors by Betty Lane; Apr. 6-30.

## WELLESLEY, MASSACHUSETTS

*Farnsworth Museum*: American Etchings; Apr. 17-May 5.

## WEST PALM BEACH, FLORIDA

*Norton Gallery*: Work by Delray Beach Artists; to Apr. 15.

## WILLIAMSTOWN, MASSACHUSETTS

*Lawrence Art Museum*: Designs in Landscape; Apr. 7-21. Paintings Banned by Germany; Apr. 22-May 12.

## WILMINGTON, DELAWARE

*Wilmington Society of Fine Arts*: Delaware Spring Water Color Show; to Apr. 27.

## WILMINGTON, NORTH CAROLINA

*Wilmington Museum of Art*: Old Masters from Metropolitan Museum; Apr. 1-30.

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# WHERE TO EXHIBIT

## NATIONAL

### ANNUAL EXHIBITION OF SCULPTURE: OAKLAND ART GALLERY

May 4-June 1 *Oakland Art Gallery*, Oakland. Open to all sculptors. Medium: sculpture, weighing under 200 lbs., but not miniature. Three juries system. Works due Apr. 26. William H. Clapp, Director, Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

### 20TH INTERNATIONAL EXHIBITION OF WATER COLORS: ART INSTITUTE OF CHICAGO

July 17-Oct. 5. *Art Institute of Chicago*. Open to all artists. Media: water color, pastel, drawing, monotype, tempera & gouache. Jury. Daniel Catton Rich, Director, Art Institute & Chicago, Ill.

### ELGIN ACADEMY EXHIBITION OF AMERICAN PAINTING, ELGIN, ILL.

May 4-25: *Sears Academy of Fine Arts*, Elgin, Ill. Open to living American artists. Media: oil & water color. Jury. \$100 purchase prize. Entry cards due Apr. 24; works Apr. 28. Dean Chipman, Sears Academy of Fine Arts, Elgin Academy, Elgin, Ill.

### 9TH ANNUAL OF WATER COLORS, PASTELS, DRAWINGS & PRINTS: OAKLAND ART GALLERY

October. *Oakland Art Gallery*. Oakland. Open to all artists. Media: water color, pastel drawing & print. Three juries system. Cash prizes. William H. Clapp, Director, Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

### DIRECTIONS IN AMERICAN PAINTING: CARNEGIE INSTITUTE, PITTSBURGH

Oct. 23-Dec. 14. *Carnegie Institute*, Pittsburgh. Open to any American artist who has never been represented in a Carnegie International. Three entries may be submitted, but only one shown. Jury. First prize: \$1,000. Other cash prizes. Homer Saint-Gaudens, Director, Carnegie Institute, 4400 Forbes St., Pittsburgh, Pa.

### 5TH ANNUAL OF PAINTINGS BY NEGRO ARTISTS: NEW ORLEANS

Apr. 27-May 10. *Dillard University*, New Orleans. Open to all Negro artists. Media: oil, water color & tempera. Jury. Cash prizes. Entry cards & works due Apr. 12. Alice Catlett, Dillard University, 2600 Gentilly Rd., New Orleans, La.

### NATIONAL WATER COLOR EXHIBITION: FINE ARTS SOCIETY OF SAN DIEGO

June 20-Sept. 1. *Fine Arts Gallery*, San Diego, Calif. Open to any artist. Media: water color, pastel, tempera &

gouache. Jury. Purchase & cash prizes. Entry cards due June 6; works June 9. Reginald Poland, Director, Fine Arts Gallery, Balboa Park, San Diego, Calif.

### 47TH ANNUAL: DENVER ART MUSEUM

June 17-Aug. 17. *Chappell House*, Denver, Colo. Open to any artist. Media: all. Jury. Cash prizes. Entry cards & works due May 31. Frederic H. Douglas, Acting Director, 463 City & County Bldg., Denver, Colo.

### SPRING-SUMMER SHOW: SOCIETY OF DESIGNER-CRAFTSMEN, NEW YORK CITY

May, June. *Artist-Craftsman Gallery*, New York City. Open to artists & craftsmen. Media: ceramic, glass, metal, jewelry, furniture, textiles, wood-carving, stained glass, mosaic, decorative painting. Jury. Entry cards due Apr. 19; works Apr. 26. Peter Bittermann, Society of Designer-Craftsmen, 64 E. 55th St., New York, N. Y.

## EAST

### 6TH ANNUAL OF ARTISTS OF THE UPPER HUDSON

Apr. 30-June 1. *Albany Institute of History & Art*, Albany, N. Y. Open to artists residing within a radius of 100 miles of Albany. Media: oil, water color, pastel, sculpture. One man jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hatch, Jr., Director, Albany Institute of History & Art, 125 Washington Ave., Albany, N. Y.

### NEW YORK STATE EXHIBITION: SYRACUSE

May 4-31. *Syracuse Museum of Fine Arts*. Open to any artist of New York State, except those resident in New York City, Long Island, Westchester & Rockland Counties. Media: oil & water color. Jury. Purchase prizes. Entry cards due Apr. 14; works Apr. 19. Ruth I. Coye, Secretary Exhibition Committee, 428 S. Warren St., Syracuse, N. Y.

### 11TH ANNUAL REGIONAL ART EXHIBITION: FITCHBURG ART ASSOCIATION

June 1-July 1. *Fitchburg Art Center*, Fitchburg, Mass. Open to artists of Fitchburg & vicinity. Media: all. No jury. No awards. Entry cards due May 25; works May 27. Kester Jewell, Director, Fitchburg Art Center, Fitchburg, Mass.

### WORCESTER COUNTY EXHIBITION: WORCESTER, MASS.

May 1-15. *Worcester Art Museum*. Open to artists & craftsmen of Worcester County. Media: painting, sculpture, craft & photography. Jury. Entry cards & works due Apr. 23. Worcester Art Museum, 55 Salisbury St., Worcester, Mass.

IF YOU HAVE information which you would like to see listed in any of the Magazine of Art calendars, please ask to be put on our questionnaire mailing list. No charge.

## MID-WEST

### TOLEDO FEDERATION OF ART ANNUAL

May 3-31. *Toledo Museum of Art*, Toledo, O. Open to artists & craftsmen residing or formerly residing within a radius of 15 miles of Toledo. Media: oil, water color, print, sculpture, ceramic, metal work. Jury. Cash prizes. Entry cards & works due Apr. 26. J. Arthur MacLean, Curator, Toledo Museum of Art, Monroe St., Toledo, O.

### 3RD ANNUAL: COMBINED ART CLUBS OF YOUNGSTOWN, OHIO

Apr. 18-May 11. *Butler Art Institute*, Youngstown. Open to artists residing in Youngstown or within 25 miles. Medium: oil. Jury. Works due Apr. 13. J. G. Butler, III, Director, Butler Art Institute, 524 Wick Ave., Youngstown, O.

### INDIANA PRINT MAKERS ANNUAL: INDIANAPOLIS

May 5-May 17. *Lieber Gallery*, Indianapolis. Open to artists residing or formerly residing in Indiana. Media: metal plate, blockprint & lithograph. Jury. Entry cards due Apr. 28; works May 1. Mrs. George Jo Mess, Secretary, Indiana Society of Print Makers, 6237 Central Ave., Indianapolis, Ind.

## SOUTH

### 3RD ANNUAL: PARKERSBURG FINE ARTS CENTER

Apr. 27-May 19. *Fine Arts Center*, Parkersburg, West Va. Open to residents and former residents of Ohio, Pennsylvania, Virginia, West Virginia. Entry fee \$1.00 plus \$1.00 per crate. Media: oil & water color. Jury. Cash prizes. Entry cards & works due Apr. 7. Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

### 1ST ANNUAL TEXAS PRINT: DALLAS

Nov. 2-30. *Dallas Museum of Fine Arts*, Dallas, Tex. Open to any print maker who has maintained legal residence in Texas for one year prior to exhibition. Media: all print. Up to four prints may be submitted. Jury. Purchase & cash prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, The Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

# SCHOLARSHIPS AND FELLOWSHIPS

### ATLANTA ART ASSOCIATION & HIGH MUSEUM SCHOOL OF ART

Annual Scholarships in Museum School. Applicants, regularly enrolled students in a senior high school, must submit three original works. Full tuition awarded for one year. Jury. Applications filed by July 1. L. P. Skidmore, 1262 Peachtree St., N. E., Atlanta, Ga.

### SCHOOL OF THE PORTLAND (MAINE) SOCIETY OF ART

Scholarships for one year's free tuition at the School of Fine & Applied Art of the Portland Society of Art for graduates of Maine High Schools during year following graduation. Applicants must submit examples of work. Jury. Applications filed by July 19. Alexander Bower, Director, 97 Spring St., Portland, Me.

### VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

Virginia Museum of Fine Arts Fellowships for Virginia artists. Senior Fellow: \$720 a year; Junior Fellow: \$1200; Scholar: \$500 plus tuition & board at school. Applicants must be born or resident in Virginia; engaged in study or practice of Fine Arts. Awards are based on merit plus need by Committee. Applications filed by Sept. 1. Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

### MONTCLAIR ART MUSEUM, NEW JERSEY

Scholarships for study in the Montclair Art Museum School. No stipend. Applicants must be deserving & show talent &

must reside in the vicinity of the Museum. Selections made by the Director & Educational Committee of the Museum. Mrs. Mary C. Swartwout, Director, Montclair Art Museum, Montclair, N. J.

### SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON

Annual awards. To provide in full or part three to six awards for needy students for study in School of the Museum. Applicants must submit examples of work. Competitive problems offered during first week of May. Jury is school faculty. Applications filed by April 23. Russell T. Smith, 230 Fenway, Boston, Mass.

### CUMMINGTON SCHOOL, CUMMINGTON, MASSACHUSETTS

Scholarships for the study of painting & ceramics at the summer session of the Cummington School. Living & instruction provided for ten-week period. Open to young men & women. Applicants must have completed secondary school & have done considerable work in field, and must be unable to finance their study without full aid. Applications filed by May 1. Registrar, Cummington School, Cummington, Mass.

### THE COLLEGE OF FINE ARTS: SYRACUSE UNIVERSITY

Scholarships to Freshmen Students in Art at College of Fine Arts, Syracuse University. One \$400 & four \$200 scholarships to be granted by competition to regularly enrolled students. (Contestant must be admitted by June 26.)

Scholarships may be held for four years. Up to 20 examples of original work must be submitted by July 5. Applications due June 26. All correspondence regarding enrollment to Dr. F. N. Bryant, Director of Admissions, Administration Bldg., Syracuse, N. Y. Competition information to Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

### UNIVERSITY OF ILLINOIS, URBANA

Kate Neal Kinley Memorial Fellowship. Open to graduates of colleges of good educational standing, whose principal or major studies have been in either the field of art, music or architecture. Applicants must not exceed the age of 24, but in exceptional cases slight deviation may be made in this policy. Stipend of \$1,000 toward defraying expenses of a year's advanced study in the Fine Arts, awarded on basis of unusual promise as attested by academic marks & excellence of personality, seriousness of purpose & good moral character. Examples of work and letters of recommendation must be submitted. Applications due May 15. Blanks & Instructions from Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana, Ill.

### AMERICAN SCHOOL OF DESIGN, NEW YORK CITY

Scholarships for study in the school. Awards based on ability, character & personality. Open competition. Jury. Applications due May 1. Kay Hardy, Director, 133 E. 58th St., New York, N. Y.

# COMPETITIONS

More about new Section of Fine Arts competitions, p. 221

### SCULPTURE FOR WAR DEPARTMENT BUILDING

Section of Fine Arts, Public Buildings Administration, Federal Works Agency. Anonymous competition for decorations for War Department Building. Open to all American artists. Jury: William Zorach, Edgar Miller, Carl Milles, Gilbert S. Underwood, William D. Foster. \$24,000 to be paid for each group; \$15,000 for relief. Models submitted by May 1. Section of Fine Arts, 7th & D Streets, S. W., Washington, D. C.

### MURALS FOR POST OFFICES

Section of Fine Arts, Public Buildings Administration, Federal Works Agency. One national and fifteen regional competitions for murals for Post Offices. National competition open to all American artists; regional competitions to artists of 40 states and D. C. For detailed announcement apply to Editor of the Bulletin, Section of Fine Arts, 7th & D Streets, S. W., Washington, D. C.

### JUKE BOX DESIGN COMPETITION

Institute of Modern Art. Competition for well designed plastic Juke Box. Open to all artists & designers. Designs must be submitted in color. For mechanical specifications confer with local Seeburg distributor, or write J. P. Seeburg Corporation, 1500 Dayton St., Chicago, Ill. Award \$100. Designs due June 1. Sargent Collier, Juke Box Competition, Institute of Modern Art, 210 Beacon St., Boston, Mass.



# AFA Exhibitions at HALF PRICE ♦ ♦ ♦ ♦

## for Bookings in June, July, and August . . .

As we announced last month, rental fees on the Federation's traveling shows have been cut in half for bookings in the three summer months.

These three exhibitions have open dates during the summer:

**No. 1.** Group from the 1941 Corcoran Biennial. *Selected by Duncan Phillips.* This group will contain over thirty oils. The following artists have definitely released their works for this show:

Harry Botkin  
William Bunn  
Francis Criss  
John Steuart Curry  
Walt Dehner  
Briggs Dyer  
Olin Dows  
Yvonne Pène du Bois  
Stephen Etnier  
Lyonel Feininger

Daniel Garber  
Lee Gatch  
Douglas Gorsline  
June Groff  
Joseph Gualtieri  
O. Louis Guglielmi  
H. Halit  
Charles Harsanyi  
Stefan Hirsch  
Carlos Lopez

Herman Maril  
George Picken  
Edward Rosenfeld  
Harry Shoulberg  
Raphael Soyer  
Niles Spencer  
Manuel Tolegian  
Bradley Walker Tomlin  
Max Weber  
Charles M. West, Jr.

Regular fee for 3 weeks \$150. Summer fee \$75.

**No. 5.** Maya Paintings by Joseph Lindon Smith. *Lent by the Carnegie Institution, Washington, and the Peabody Museum, Cambridge.* Mr. Smith's paintings (18) are sensitive and faithful transcriptions of Maya monuments and portrait studies of human types, made on three trips to Guatemala and Yucatan. They are of scientific as well as esthetic interest.

Regular fee for 3 weeks \$30. Summer fee \$15.

**No. 22.** Development of Stage Design. Arranged by Waldemar Johansen, Technical Director of Dramatics, Stanford University, California. Made up of designs in color and black and white, uniformly mounted, and a few models, this show is designed to stimulate interest and understanding of theater art.

Regular fee for 3 weeks \$35. Summer fee \$17.50.

For Further Information Write Miss Helen H. Cambell, Exhibition Secretary

THE AMERICAN FEDERATION OF ARTS, Barr Building, Washington, D. C.



# SPECIAL CLEARANCE SALE of AMERICAN ART ANNUALS *and* VOLUMES 1 and 2, WHO'S WHO IN AMERICAN ART • *At* *discounts as great as 75%*

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Those volumes starred (\*), for the even years, contain a biographical directory of artists, and obituaries for the year.

By 1934, this biographical section had grown so large, that it was decided to issue a separate, companion publication, and the new Who's Who in American Art came into being. Of Volume 1, published in 1935, and Volume 2, published in 1937, a few copies are available, and are included in this sale.

Quantities are limited, and orders will be filled as received.

## AMERICAN ART ANNUAL

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13	1916	\$5.00	\$1.00
14*	1917	5.00	1.00
15	1918	5.00	1.00
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17	1920	7.50	1.00

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19	1922	7.50	1.25
20*	1923	EXHAUSTED	
21	1924	7.50	1.50
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23	1926	7.50	1.50
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25	1928	EXHAUSTED	
26*	1929	7.50	1.75
27	1930	10.00	2.00
28*	1931	10.00	4.00
29	1932	10.00	2.50
30*	1933	EXHAUSTED	
31	1934	6.00	2.50
32	1935	6.00	2.50
33	1936	7.00	3.00
34	1937-38	7.00	5.00

## WHO'S WHO IN AMERICAN ART

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THE AMERICAN FEDERATION OF ARTS

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